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METAL HAMMER

EUROPE'S BIGGEST SELLING HARD ROCK MAGAZINE

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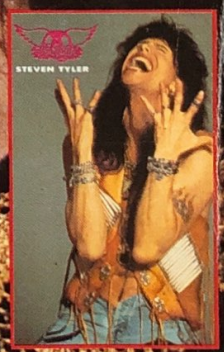
THE BLACK CROWES!

THRILLING! TWO BIRDS! ONE STONED!

POSTERS



OZZY OSBOURNE

'LIVE AND LOUD'? "I DON'T EVEN KNOW WHAT SONGS ARE ON THE ALBUM!"!?

SMASHING PUMPKINS

"LIKE LED ZEPPELIN...WITHOUT THE DEMONS, ELVES AND S**T"!!!

LITTLE ANGELS

"PUTTING ON A PAIR OF PLASTIC TITS AND SINGING RUGBY SONGS"?!

PLUS:

KISS, MANIC STREET PREACHERS, WOOL, URGE OVERKILL, BAD RELIGION, MORBID ANGEL, SCREAMING JETS, TRIBE AFTER [illegible], BULLET BOYS, SUICIDAL TENDENCIES, VOIVOD

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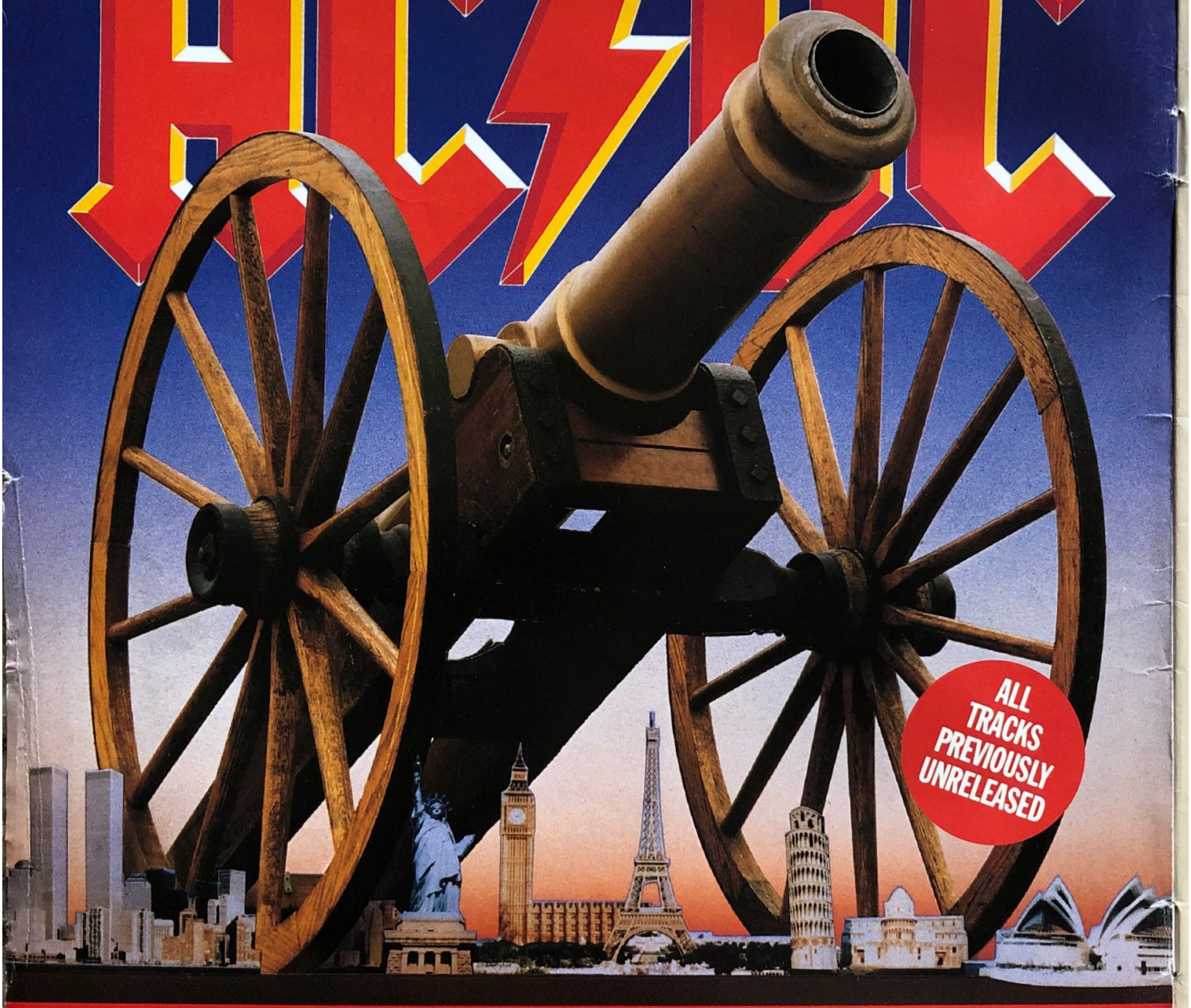
WHO SAYS SIZE DOESN'T MATTER...?

AC/DC



BIG GUN

THE NEW SINGLE

From the forthcoming movie 'Last Action Hero'

7" · TAPE · 12" · PICTURE CD

PRODUCED BY RICK RUBIN

ATCO

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METAL HAMMER THE WORD IS....

ROCK TEAM

METAL IS FUN! Working on a Heavy Metal magazine is just about the best job you can have in the world. Hands up who's jealous of seeing yer actual Metal Hammer journos flying round the world interviewing their favourite bands? Jesus, I was even a wee bit green when Neil Aldis, an ugly sonofabitch who started here as work experience, was sent to bloody Sydney, AUSTRALIA, over a weekend, and was back to tell the tale three days later!

At Metal Hammer, we believe that for Heavy Metal and Hard Rock to thrive, it has to have a heart that pumps blood 24 hours a day, seven days a week. We DEMAND dedication and we DEMAND that our writers, designers, etc., know that they are in a favourable position; that there is a queue round the corner (and beyond) comprising readers like you who would just love to have that chance in life to have a job SOOOOOO enjoyable.

Personally, I believe that it is that philosophy that separates us from any other Metal magazine in the world. And, hey, for our troubles, we get to become the biggest-selling Hard Rock magazine in the entire universe!

So... welcome to a new era in the Metal Hammer orifices. Welcome Anthony Noguera as the sparkling, brand new Editor of the UK edition of Metal Hammer. Welcome the older (but not THAT old) woman in Pippa Lang as the new Executive Editor. Thrill to the antics of the legendary Krusher Joule, who will drink himself dry trying to instil a semblance of metalness into all and sundry.

Have pity on James Sherry, Neil Aldis, Tony Dillon and our growing list of freelancers working under them!

All human life is here. We just keep reinventing the meaning of the word 'METAL'... just for you!!!

Harry Doherty
Group Editor In Chief

THE CHARTS IN FIFTEEN LINES

SINGLES

1. AC/DC - Big Gun (WEA)
2. AEROSMITH - Living On The Edge (Geffen)
3. MEGADETH - Sweating Bullets (Capitol)
4. THUNDER - Like A Satellite (EMI)
5. MANIC STREET PREACHERS - From Despair To Where (Columbia)

ALBUMS

1. ANTHRAX - The Sound Of White Noise (WEA)
2. AEROSMITH - Get A Grip (Geffen)
3. KISS - Alive III (Phonogram)
4. RAGE AGAINST THE MACHINE - Rage Against The Machine (Epic)
5. JUDAS PRIEST - Metal Works '73/'93 (Columbia)

VIDEOS

1. OZZY OSBOURNE - Live And Loud (SMV)
2. BON JOVI - An Evening With Bon Jovi (Polygram)
3. GUNS N'ROSES - Garden Of Eden (Geffen)
4. QUEEN - Live In Rio (Music Club/Video Collection)
5. JUDAS PRIEST - Metal Works '73/'93 (SMV)

Research carried out through independent Rock shops.

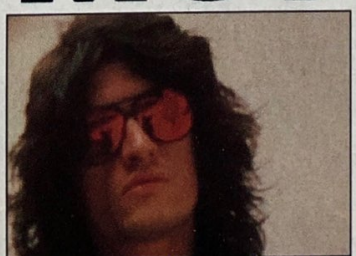
UGLY KID JOE, a beautiful summer day, looking forward to their stint at the NÜRBURGRING FESTIVAL, land onstage, and - whoosh! - clouds from hell, thunder, lightning! Money couldn't start to buy these effects. Taking full advantage they washed and moshed to the end of their set - and the rains stopped. Yet some fools backstage dared to think 'maybe GLENN DANZIG was throwing one!?' *as a test....* Especially as it pissed black dogs for ROBERT PLANT shortly after GLENN trudged from the backstage food tent with a plate-load the size of a small buffalo, bumped into Def Leppard's VIVIAN CAMPBELL who alledgedly thumped the Dark One right on the nose. Could be the start of a 'Dirty Black Summer'

Being a Chinese Rock fan ain't easy, but being a Chinese Rock musician is bloody impossible. Whilst we may take our music for granted over here, our Eastern *rock brothers and sisters* have to go through hell and high water to catch even a snippet of their favourite bands, the only way being to pay through the nose.. ears ,eyes and teeth for imports. But, even worse, China's premier Rock God, Shay Jian, whose best-known song has been covered by US Hard rockers, SOUTHGANG (the first American band to play China), has actually been jailed five times because of his beliefs in the music that you and millions of other people love and believe in, and he's not even allowed to perform in his own country. That is a terrible situation. I'm sure you'll agree. We should be thankful for the Rock *we've* got.

5 MUSICIANS WHO COULD'VE BEEN WEATHER REPORTERS

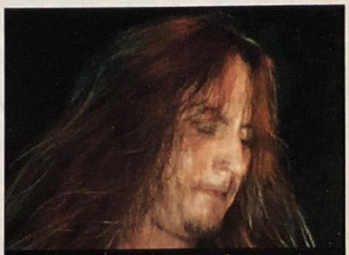
1. 'Eavy Weather (Pearl Jam)
2. Rains Daily (Alice In Chains)
3. Nicko Might-Rain (Iron Maiden)
4. Blows Daily (Wolfsbane)
5. Very Murky (Queen)

MOTORMOUTH



"Fortunately, we're all alive as opposed to dead. You can't hear anything when you're dead."
(Joe Perry, Aerosmith)

"It's no good for us to try the old 'caps on backward and trendy gear' thing"
(Steve Harris, Iron Maiden)



"I myself have been in rehab a number of times, 'coz I'm addicted to chicken manure."
(Jerry Cantrell, Alice In Chains)

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JULY

Cover:
THE BLACK CROWES
Pic: Michael Bußmann

STORIES AND INTERVIEWS

HARD FAX
Glenn Tipton in solo album shock. "Judas Priest are a band to forge ahead," he tells Metal Hammer. Ho hum.
While you're at it, enter the bumper summer comp and win yourself a sack full of superb films. Top ho! Who's on tour, where and why. All the upcoming tour dates and more in this month's action packed Hard Fax. Phew! I never knew there was so much in it!.....6

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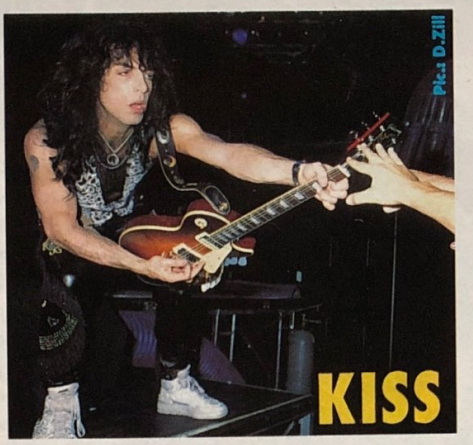

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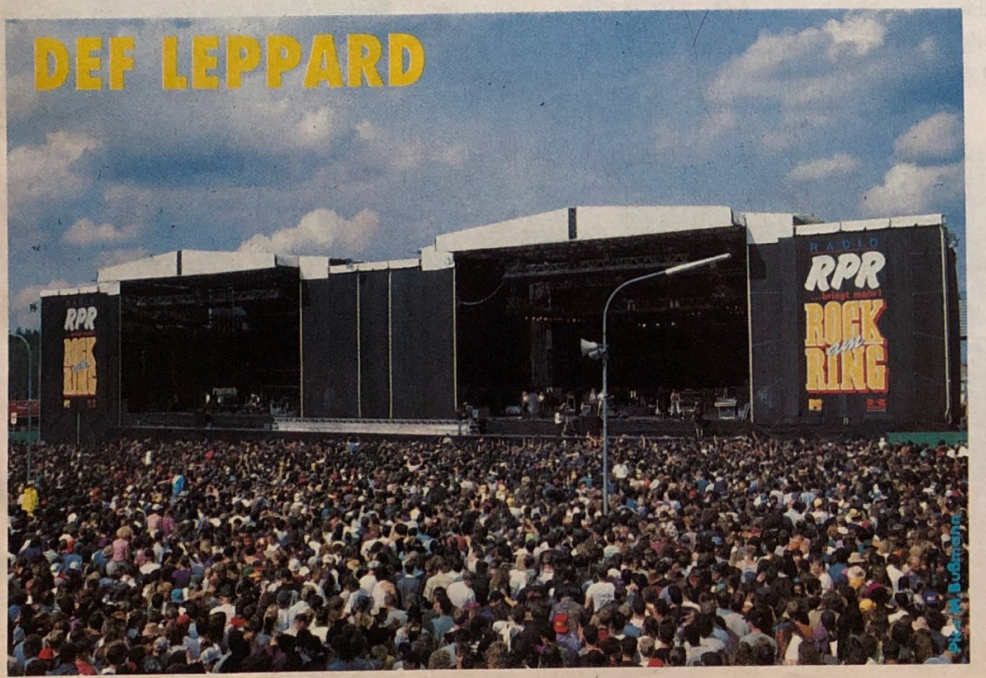
Aerosmith

Supervoice

(pics.: M.Bußmann, G.Ambo)



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HARD FAX

EDITED BY PIPPA LANG

LOVE/HATE: MUSTN'T G-RUMBLE!

LOVE/HATE, those lovable chaps from LA who were unceremoniously dumped by Columbia Records last year, have signed to RCA, who are releasing their third album, 'Let's Rumble', in July. The band will also be touring (see 'Tour Dates'). SKID, lunatic bass- player, is looking forward to returning to the UK, where Love/Hate's last album, 'Wasted In America', did particularly well. So, we asked Skid, what of the new album?

"Well, I can't remember specifics about where the songs came from, it was such a long time ago.... But my favourite's 'Devil's Squaw', which is, well you can guess, about a bad girl! 'Wrong Side Of The Grape' is wild too, a traditional Love/Hate drinking song! But then the whole album's about drinking beer! But it's a much more focused album than 'Wasted...'."

'Let's Rumble', the title-track, is being used for the sound- track for a movie called 'Airhead', which will be out next year.

METALLICARAMA

So, METALLICA like to mingle with their fans, do they? At the TROUBLE gig at the Camden Underworld just before their storming Milton Keynes appearance, a certain JAMES HETFIELD was spotted. Well, not exactly spotted, more like *spotlit*, as he was surrounded by an impregnable wall of steel-muscled security guards wherever he went.

As James headed toward the area at the side of the stage, one of his bouncers was seen to draw a large roll of gaffer-tape out of his pocket. When James had settled himself in his chosen position, beer in hand, aforementioned heavy drew an instant barricade round the area with the gaffer-tape, so that James could drink his beer in peace! Sounds like something out of Spinal Tap.

DIO LIVE!

Continuing the story of Sabbath/Dio/Ozzy, we have here a snippet of info on Ronnie James Dio, who is battling onwards with his newly-reformed DIO. There are murmurings of a Dio tour in the autumn on the back of a new album, a rumour that Phonogram have neither denied nor confirmed. Demons and wizards unite!

HENRY ROLLINS, THURSTON MOORE of Sonic Youth and CHRIS NOVOSELIC of Nirvana have collaborated on a cover of Elvis Presley's 'Love Me Tender'! The song was produced by Don Was of Was Not Was and is apparently for inclusion on the sound-track of a forthcoming movie.

Meanwhile, Henry has apparently been bowled over by our own DIE CHEERLEADER, and will be taking them on a world-wide tour next year. Henry has also taken over all the band's song publishing.

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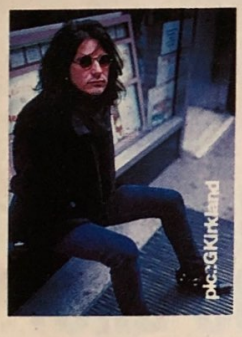
MOTORHEAD-ING BACK

MOTORHEAD are throwing themselves into work on their next album, the follow-up to the disappointing 'March Or Die'. WURZEL, who has been jetting backwards and forwards between Lemmy's home city, LA, and London, is optimistic about this one:
"We've decided to return to a more 'Mötorhead' sound, if you see what I mean. There'll be less ballads on this one, and more all-out Metal. The kind of stuff die-hard Motörhead fans will welcome back."
What, no more of Lemmy's ballads? What will we do?
Meanwhile, Wurzel also informs us that Mötorhead's recent tour of South America was a raging success, packing in 5000 people a night.

•London's ULU (University Of London Union) in Central London, where such innovative acts as Pearl Jam and Rage Against The Machine have performed, has been forced to close its doors as a live venue. The reason behind the demise of such a popular musical haunt which, as a student union hall, boasted cheap entry and subsidised alcohol (as well as two stages), is allegedly linked to fire regulation codes of practice.

NIRVANA WHIPPED BY RECORD COMPANY

It has been disclosed by a reliable source that NIRVANA's new album, with its working title of 'Verse Chorus Verse', was rejected by Geffen, hence the delay in its release. The band have been sent back to the studio to record new songs, which must be galling the band who regard themselves as the most rebellious band in the business. Geffen naturally deny any such situation.
However, it's unlikely that the original recordings were that bad, considering that even platinum-selling acts such as AEROSMITH (also on Geffen) and BON JOVI have felt the record company whip over their latest albums. Both were forced to retrace their steps and come up with more 'hit-orientated' material. Latest victims of strict record company guidelines is MR BIG, whose album should have been out in June, and CINDERELLA, who have been told to demo their new material before a budget for an album can be approved.
Is this a sign of tougher economic times, or just a game for power-giants within the industry?



GILBY SOLO DEAL

GILBY CLARKE has secured himself a solo deal with Geffen Records, which exacerbates rumours of his troubled ties with GUNS N'ROSES. After Izzy Stradlin's appearance at Wembley Stadium, replacing the injured Clarke, much speculation has been rattling around concerning his permanent return to the band.

•Back from the dead, QUIET RIOT will be releasing their first album for five years, entitled 'Terrified', on Moonstone Records in July. The first, surprising single will be a cover of the legendary Small Faces' number, 'Itchycoo Park'.

MAKE N MIX

THE ORGANISATION from San Francisco, once better known as Death Angel, have nearly completed their new album. Produced by Michael Rosen at Fantasy Studios in California, the self-financed platter will be released through the band's own label, Notorious, and will feature 10 tracks. These include: 'Bottom Dog', 'Brainstorm', 'Wonder' and an instrumental called 'Withdrawal'. Meanwhile, ex-Death Angel vocalist, MARK OSEGUENDA, is demoing songs with his new band, Silver Circus.

Another Bay Area act, the incorrigible LAAZ ROCKIT, are completing their new album, which will be released in Japan through Pony Canyon Records. The band are trying to secure deals for the album in the US and Europe.

Meanwhile, they also have a new drummer, former Defiance skinsman, Matt Vanderende.

FORBIDDEN have just entered the studio to record their third album, with new drummer, Steve Jacobs, who has replaced the Slayer-bound Paul Bostaph. The album will comprise 14 songs, including 'So Dark', 'My Sorrow, My Own' and the instrumental 'Culture Shock'. Word has it that the band are on the verge of a major world-wide deal.

Also still in the studio - so expect releases before the end of the year - are HEART, RUSH, ALICE COOPER, KINGS X, SLAYER, SEPULTURA, THE SCORPIONS, PAT BENATAR, QUEENSRYCHE, MORDRED, ROMEO'S DAUGHTER and OBITUARY.

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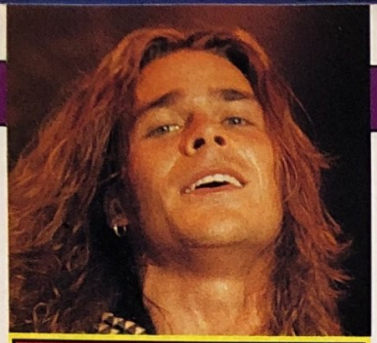


HARD FAX

Q A

MIKE TRAMP, FREAK OF NATURE

Have you any weird/funny stories to tell, odd incidents?
My life is weird, funny and odd!
Would you ever pose naked?
Yeah. I do every night in front of my girlfriend.
What do you think is the most embarrassing part of your body?
The mole inside my asshole.
Do you have any odd habits or obsessions?
I like sniffing my finger after I've just finished taking a ...!
If life were a game-show, which one would it be?
'Double Dare'.
What would you like to have written in your obituary?
'I owe no-one'.
What's your favourite sandwich?
Tuna and Swiss cheese.
What was your scariest moment?
Last night.
Have you ever had any supernatural experiences?
Yeah. I got head from an alien.
If you had three wishes, what would they be?
1. See Thin Lizzy again.
2. See Queen again.
3. Eat Madonna's pussy then fuck her all night.
If you were offered any part in any movie, what would it be?
Michael Douglas in 'Basic Instinct'.
If you were an estate agent trying to sell the earth to some aliens, how would you sell it?
I'd tell 'em to go back where they came from, they'd be much happier there.
What's your earliest/most vivid childhood memory?
A thermometer being inserted in my butt.
What tape/CD are you currently listening to on your car stereo?
'Thin Lizzy Live At Reading' and the Mother Love Bone album.
If you could swap lives with anybody in the world, who would it be?
Richard Gere/Cindy Crawford.
What animals do you have, and what do you think about people's general attitude towards animals?
No animals 'coz I live in the city. Animals should run free. People should leave the wild - wild and alone.
What is the date, time and place of your birth?
14th January 1961.

GRINGOS BEWARE, BRUJERIA'S HERE

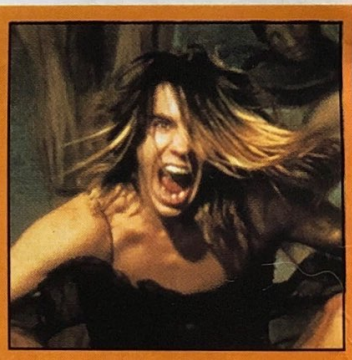
BRUJERIA, the band comprising members of FEAR FACTORY and, perhaps, a certain member of FAITH NO MORE, have been kicking up a storm over the cover of their album, 'Matando Gueros', which (as you can see), features a man carrying a decapitated head.

The original Brujeria (which means 'Black Magic') are, apparently, a bunch of psychotic Mexican drug-dealers who have been responsible for massacring large numbers of people in the Mexican village of Metamorros. Thus, the decapitated head depicts one of the poor suckers hacked to death by Brujeria.

The band's record company, Roadrunner, received a letter from their distributors, Pinnacle, who have refused to distribute the album with that particular sleeve, stating "Remember this was somebody's father". However, they have agreed that the picture could be placed on the inside of the sleeve, with plain black artwork and red lettering on the cover (see Brujeria album review).

All this is obviously just a laugh to the band themselves, but it gets worse. All the track titles are in Mexican but, when translated into English, read such things as: 'Shitload Of Cum', 'Satanic Drug Dealers', 'Molesting Dead Children' and 'Fuck Your Mother'. The title-track itself means 'Kill White People'. What a strange sense of humour.

KIEDIS ALIVE! FLEA SICK! ARIK OUT!



Rumours currently circling the RED HOT CHILI PEPPERS concerning the death of frontman ANTHONY KIEDIS are a result of gross Chinese-whispering, according to their record company, WEA. Ever since the Peppers cancelled their European gigs, including the Glastonbury Festival appearance and a gig in Dublin, the gossip has been whizzing about relentlessly.

The *real* reasons behind the cancellations are that 1) bassist FLEA has ME, otherwise known as 'yuppie flu', which means that his health fluctuates, and his doctor has advised him to rest, and 2) new guitarist, ARIK MARSHALL, who replaced John Fruscianti, has been dropped from the band, as the relationship was apparently not working out. The band are currently looking for yet another replacement.

If you want the real facts, you know which mag to read!

GWAR AT WAR: FLATUS SHOT!

The shockers have been shocked! GWAR, those inimitable comic-book heroes and occasional musicians, were involved in a real-life confrontation recently. On a recent drive from Baltimore to Richmond on the US East Coast (where the band is still supporting the 'America Must Be Destroyed' album), the band's car was side-swiped by another vehicle. Trying to do the right thing, the band stopped to talk to the other driver to settle the matter. But this was no little old lady...

After refusing the driver's demands for unreasonable amounts of money, the band leapt into their vehicle and sped off, only to find themselves on the receiving-end of a large volley of gunfire. Unfortunately, FLATUS MAXIMUS got in the way of one of the bullets, but he is said to be OK enough to continue the tour.

GWAR's assailants, meanwhile, are still at large. Maybe they should go to a GWAR gig. That would put a stop to their nasty activities!

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ITB AND MCP PRESENT

get a grip tour

AEROSMITH

PLUS SPECIAL GUESTS

SHEFFIELD ARENA
Thursday 21st October
Tickets: £17.50 & £15.00

Credit Card bookings available on 0742 565656 or 0602 483456 (18 lines subject to £1.75 per ticket booking fee for £17.50 tickets, £1.50 for £15.00 tickets). Available by personal application to Arena B/O (no booking fee for cash or cheques), Sheffield City Hall, Cavendish Travel Leeds & Sheffield, Way Ahead Leeds, Doug Picketts Ents Grimsby & Hull, Argon Events Bolton, Way Ahead Nottingham, Derby & Lincoln and Piccadilly B/O Manchester (subject to a maximum booking fee of £1.75 per ticket). Postal applications to: MAC Promotions, Dept. Aerosmith, PO Box 501, Harrow HA2 9DG. Cheques/Postal Orders made payable to MAC Promotions including £1.75 per ticket admin. fee.

NEC ARENA, BIRMINGHAM
Saturday 23rd & Sunday 24th October
Tickets: £17.50 & £15.00

Available from B/O Tel: 021 780 4133 (subject to £1.75 per ticket booking fee). Personal applications to NEC (no booking fee), Odeon Theatre, Ticket Shop, ICC/NIA and BRMB/Way Ahead Birmingham, Mike Lloyd Music Hanley, Newcastle & Wolverhampton, Way Ahead/Mercia FM Shop & Poster Place Coventry, Way Ahead Nottingham & Derby and Our Price Bristol (all subject to a maximum booking fee of £1.75 per ticket).

SE & CC GLASGOW
Friday 29th October
Tickets: £17.50 & £15.00

Credit Card bookings Tel: 031 557 6969 (subject to £1.00 per ticket booking fee). Personal applications to Virgin Records Glasgow and Edinburgh, Ripping Records Edinburgh and all TOCTA agents throughout Scotland. For further information Tel: 031 557 6969

WEMBLEY ARENA
Tuesday 7th & Wednesday 8th December
Tickets: £17.50 & £15.00

Available from Wembley B/O Tel: 081 900 1234 (no booking fee for personal applications) Credit Cards accepted (subject to £2.50 per ticket booking fee). Personal applications to Virgin Megastore Oxford Street (subject to £2.50 per ticket booking fee), Ticketmaster, Premier, Stargreen and Albemarle (subject to a higher booking fee). Postal applications to: MAC Promotions, Dept. Aerosmith, PO Box 501, Harrow HA2 9DG. Cheques/Postal Orders made payable to MAC Promotions including £1.75 per ticket admin. fee.

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HARD FAX

TOUR DATES *(from 24th June)*:

PEARL JAM: London Finsbury Park (July 11th)

PEARL JAM/TRIBE AFTER TRIBE: London Brixton Academy (July 13th, 14th)

ROBERT PLANT: Birmingham NEC (July 14th), London Brixton Academy (16th)

ROBERT PLANT/BLACK CROWES/LENNY KRAVITZ: Glastonbury Festival (June 25th, 26th)

FAITH NO MORE/BLACK CROWES/SONIC YOUTH/MANIC STREET PREACHERS/ HELMET/THE GOD MACHINE/DIE CHEERLEADER: Phoenix Festival (July 16th, 17th, 18th)

LITTLE ANGELS: Wolverhampton Civic Hall (June 25th), Newport Centre (26th), Plymouth Pavilion (27th), Portsmouth Guildhall (28th), Ipswich Regent (30th), London Hammersmith Apollo (July 1st), Derby Assembly Rooms (4th), Newcastle City Hall (5th), Edinburgh Usher Hall (6th), Belfast Ulster Hall (8th), Dublin Tivoli (9th)

LOVE/HATE: Bristol Bierkeller (July 14th), Redcar Bowl (15th), Nottingham Rock City (16th), Glasgow Cathouse (18th), Manchester University (19th), Wolverhampton Foxes (20th), Buckley Tivoli (22nd), Bradford Queens Hall (23rd), London Astoria (24th)

SUICIDAL TENDENCIES: Nottingham Rock City (July 13th), Manchester Academy (14th), Glasgow Barrowlands (15th), Newport Centre (17th), London Brixton Academy (18th), Wolverhampton Civic Hall (19th)

MANIC STREET PREACHERS: Leeds Town & Country Club (July 1st), Manchester Academy (2nd), Glasgow Barrowlands (3rd), Newcastle Mayfair (4th), Nottingham Rock City (5th), Southend Cliffs Pavilion (7th), Cambridge Corn Exchange (8th), Wolverhampton Civic Hall (9th), Newport Centre (10th), Torquay Riviera Centre (12th), Portsmouth Guildhall (13th)

IGGY POP: Cambridge Corn Exchange (July 27th), Leeds Town And Country (28th), London Kentish Town Forum (August 17th, 18th), Glasgow Barrowlands (21st)

DIE CHEERLEADER: Sheffield Leadmill (July 3rd), Plymouth Cooperidge (6th), Oxford Jericho Tavern (7th), London Powerhaus (8th), Leicester Princess Charlotte (9th), Nottingham Rock City (10th), Newport TJs (12th, with REDD KROSS), Southampton Joiners (13th), Buckley Tivoli (15th)

KILLERS: Carnforth Graingers (June 24th), Stockport Brookfield (25th), Birkenhead Stairways (26th), Corby Festival Hall (27th), Southend Esplanade (28th), Wolverhampton Fox's (30th), Buckley Tivoli (July 1st), Liverpool Krazy House (2nd), Dublin Rock Garden (3rd), Belfast Limelight (4th), Newcastle Riverside (5th), London Marquee (7th), Stowmarket Eternities (8th), Northampton Old Five Bells (9th), Bedford Esquires (10th), Bristol Bierkeller (11th)

SAXON: Plymouth Pavilion (June 24th), Nottingham Royal Concert Hall (25th), Lincoln Theatre Royal (26th), Redcar Bowl (27th), Colchester Hippodrome (29th), London Fulham The Gardens (30th)

FEAR FACTORY/GGFH/KONG: Bradford Rio (June 24th), Liverpool Royal Court (25th), London Tufnel Park Dome (26th)

CATHEDRAL: London Camden Underworld (July 1st)

BOLT THROWER: Preston Byrons/Pulse (June 24th)

ROMEO'S DAUGHTER: Bradford Queens Hall (June 24th), Burnley Mechanics (25th), Southport Manhattan (26th), Workington Carnegie Hall (27th), Newcastle Riverside (29th), Dudley JBs (30th), London Marquee (July 2nd), Norwich Oval (3rd)

GREEN JELLY: London Astoria (June 24th), Nottingham Rock City (25th)

SWEET ADDICTION: Summertime Rock II Festival, Heanor Leisure Centre (June 26th)

DUMPY'S RUSTY NUTS: Portsmouth Air Balloon (June 24th), Isle Of Wight Shanklin Boiler Room (25th), Reading Royal Berkshire Hospital Social Club (26th), Brierley Hill Robin Hood (30th), Chelmsford Army And Navy (July 3rd), London Marquee (13th), Bedford Esquires (17th), Bognor Regis Centre (30th)

TIPTON SOLO ALBUM

GLENN TIPTON of JUDAS PRIEST is keeping himself busy whilst the band secure a new vocalist. Although Priest will be recording a new album later this year, for release in early '94, Glenn informed Metal Hammer that he, also, will be going into the studio soon to record a solo album. "I shall be working with various other people and will fill everyone in accordingly as the project evolves."

With regard to the new vocalist, Glenn revealed: "Myself and K K will continue writing the next Priest album and in the summer we shall audition and make a final decision on a new singer. We are confident about the direction this will take and are very excited about working with someone new."

Glenn also commented on his 'Motormouth' in issue 5, as follows:

"It needs to be said that although there may have been times when we felt, to put it mildly, angry at the recent turn of events, we've never passed comments *'on record'* remotely like those suggested in Metal Hammer's last issue [sic] of Motormouth - what's happened is now history. We've never been a band to dwell on the past, only forge ahead and we are now focusing only on the future of Judas Priest."

So, there you have it - Judas Priest are on the go!

JULY ALBUM RELEASES

BLACK MARKET FLOWERS:	Bind	Roadrunner
BLACK TRAIN JACK:	No Reward	Roadrunner
BOLT THROWER:	In Battle There Is No More (re-issue)	Vinyl Solution
BRUJERIA:	Matandos Gueros	Roadrunner
CORONER:	Grin	Noise
DEEP THROAT:	Version 3.0	Devotion
DOG EAT DOG:	Warrant	Roadrunner
GREEN JELLY:	Cereal Killers	RCA
HELMET:	Strap It On (re-release)	East West
I MOTHER EARTH:	TBA	Capitol
LOVE/HATE:	Let's Rumble	RCA
GEORGE LYNCH:	Hypnotica Erotica	WEA
MONOLITH:	Tales Of The Macabre	Vinyl Solution
PAN:	Ology	Big Cat
SCUZZBALL:	Scuzzball	Creation
SMASHING PUMPKINS:	Siamese Dream	Virgin/Hut
SUICIDAL TENDENCIES:	Still Cyco	Epic
TREPONEM PAL:	Excess And Overdrive	Roadrunner
STEVE VAI:	TBA	Epic
VARIOUS:	Last Action Hero	Columbia

WIN!! BUMPER PACKAGE OF BCA VIDEOS - INCLUDING 'BLADERUNNER' AND 'SUPERMAN'!!

BCA have dug deep into their current crop of videos to offer five lucky Metal Hammer readers the chance to win a bumper package of much sought-after videos. If you answer the following questions correctly, and your postcard's one of the first five out of the hat, you will receive up to nine well-known vids, including:

'Showdown In Little Tokyo', 'Full Metal Jacket', double box- sets featuring a) the Harrison Ford movies, 'Presumed Innocent' and 'Frantic', b) the Sly Stallone movies, 'Cobra' and 'Tango & Cash', wide-screen versions of 'Thelma & Louise', 'Bladerunner', 'Battle Of The Bulge', 'Superman' and 'JFK', *plus* 'Brave New World', the classic sci-fi video compendium! Not bad, huh?!

And don't worry, if you don't win, all these videos will be available to buy in the shops from June. So, answer these questions:

1. Who directed 'Full Metal Jacket'?
2. Name the two actresses in 'Thelma & Louise'.
3. Name Sly Stallone's co-star in 'Tango & Cash'.

Answers on a postcard to: BCA Competition, 134b King St, London, W6 0RQ.

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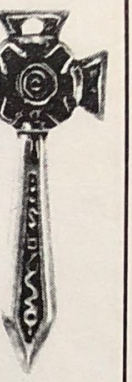

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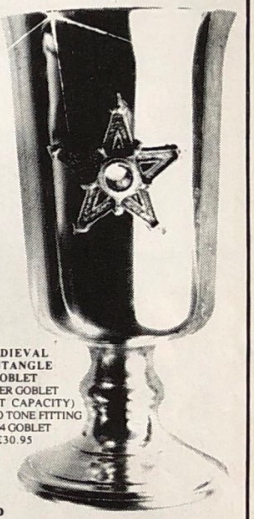

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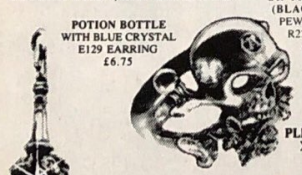

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ROBINSON CRUSADE!

The BLACK CROWES' finest hour is upon them. No, not another platinum disc, nor even their much-anticipated appearances at the Glastonbury and Phoenix Festivals. These are but pithy, insignificant baubles in comparison to the event that is now upon them, for KRUSHER, dribbling Rock God extraordinaire, has graced them with his awesome, nay, *unbelievably hairy* presence! The Robinson brothers wonder if their lives and *livers* will ever be the same!

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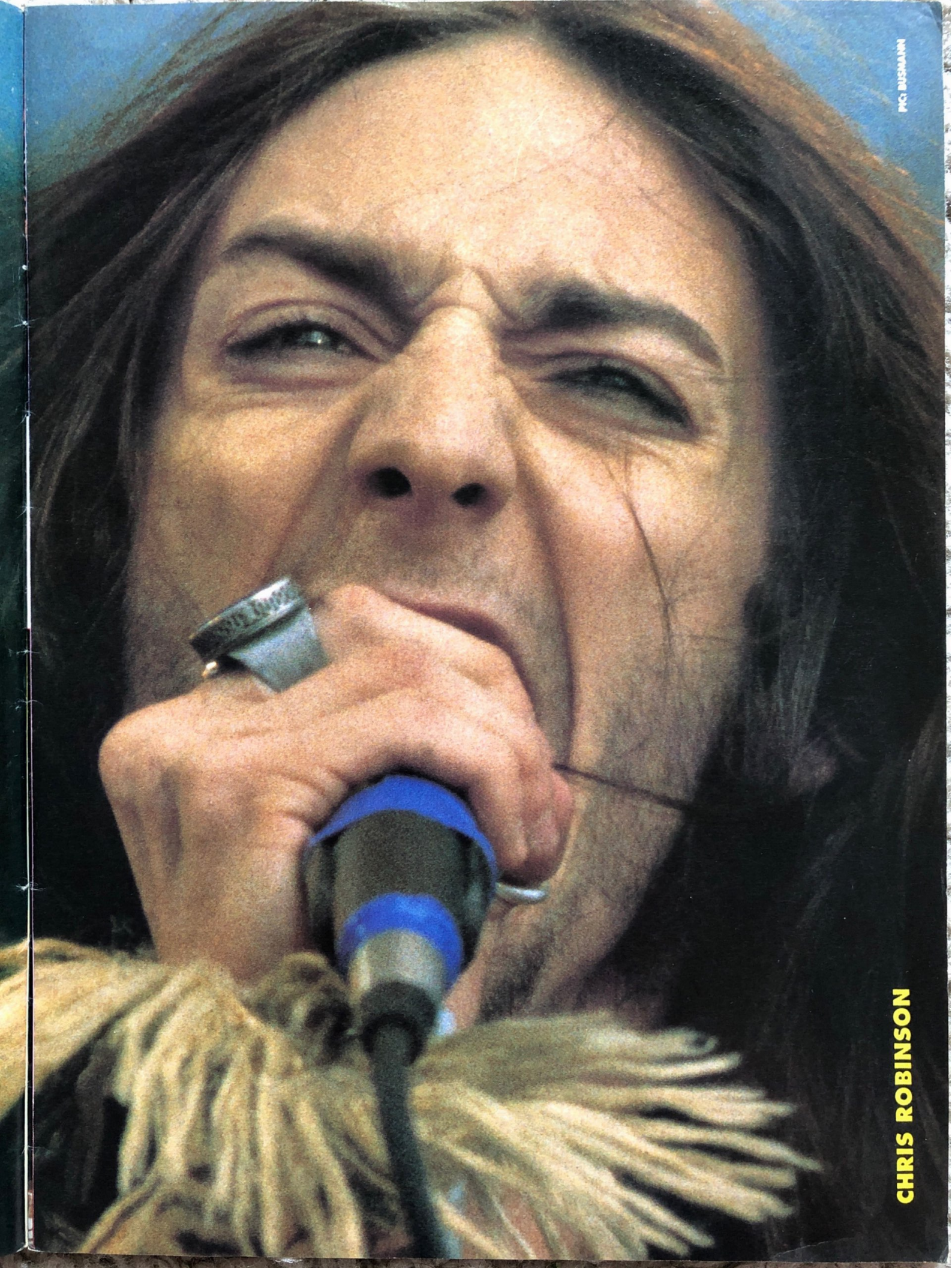

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"I don't like the Black Crowes because they're stupid!' someone recently said to me, 'red necks with lobotomies!'.

When I heard that, I put down the rag I was polishing my Colt Anaconda .44 Magnum with, filled my pipe, poured a Jack and Coke, turned off the bloody Rollins video that the strumpet was watching and turned the death-deck to 11. Then I belted the bloody scavenging excuse for a dog off my crotch, rose from my stinking pit, dropped my thong and said 'if you're gonna open your mouth, SUCK THIS!!!'.

But that's getting ahead of myself. Let me tell you how this all started. There I was designing away in the old, jolly Metal Hammer office, behaving myself impeccably (almost), being saintly and thinking about the night Papa Shango beat The Undertaker at Wembley, when cousin Noguera descended upon me, wanting to know if I could go to The Nürburgring Festival, South East Germany, for the weekend to interview the Black Crowes!

Shiver me bloody timbers, mate! I put down my scalpel, filled my pipe, took another sip of my Jack and Coke and turned the death-deck to 10. Sighing a deep sigh, I looked the man in the eye and screamed 'DID BILL CLINTON SMOKE DOPE?!!?'. Fast-forward to the weekend...

Flying out on Saturday night to Cologne, I arrive at 11.40pm, at which time a cab is supposed to be waiting to take me to the hotel. Now, this hotel has a pretty extraordinary history. Not only is it on the site of the pit area of the now disused Grand Prix circuit where Niki Lauda copped it, it also happens to be where The Screaming Jets, Ugly Kid Joe, An Emotional Fish, Danzig, Robert Plant and Def Leppard, the Crowes are about to play.

I've been told I'm going to get an 'Access All Areas' pass (whoopee!), interviews with Chris and Rich Robinson, watch the festival, stay over Sunday night and return Monday midday, *and* get a pair of leiderhosen thrown in for good measure.

So I get to Cologne and think 'God, this place stinks' (just couldn't stop that one, droogie, forgive me). I hand over all my German money, as well as my English crinkly bits of paper, to the nearest available cab driver, who I've had to commandeer because the cab *supposed* to be picking me up isn't bloody there.

After a 100-kilometre drive, I arrive at the hotel and book in. Retiring to my room, I suck on my duty-free, switch on the TV and watch some very poor porn channel, until I fall into an exhausted, jizz-covered coma on the floor.

I awake, stuck to the floor, at 6.00am, awakened by the highly erotic sounds of 'Fat Bottomed Girls' blasting through the humungously massive sound system that has been set up for our weekend's entertainment just a few hundred yards from the hotel, and think 'harrrgh, harrrgh, harrrgh'.

"I've really been getting into artists. Dali is my favourite, along with Edward Munch, Chegal and Giotto."
RICH RICHARDSON

I slip back into the comfort of my anxiety dreams, swearing to Beelzebub that, by hook or by crook, I'll find out the name of the fucker responsible for this irreverent early-morning call, tear off his head and shit down his neck. Of course, I never get around to this, as my mind must be as shot as that of the hotel receptionist who is insistent upon informing the press officer arriving to give me my booze and 'Access All Areas' pass that I'm not registered there. I bet this would have been a different scenario if they knew my mother had been in the Hitler Youth!!! This is all true, so don't bother writing in accusing me of fascist bollocks. A human-being is a human-being in my book. And so is Rich Richardson, but I'm getting ahead of myself again.

"He's probably insane. His paintings are unbelievable, surrealist like, you just see them and go, you know, 'but he doesn't *do* drugs man!'."
CHRIS ROBINSON

Rich [guitar] is the first Crowe I get to talk to that afternoon, and the first question my befuddled mind comes up with is: what are you going to do after this tour?

"We should take a break, we've been touring since March 1990."

But surely to God, Rich, a man like yourself, who lives and breathes music 24 hours a day, is not the sort of chap I can imagine lying next to me on the nudist beach in Brighton!

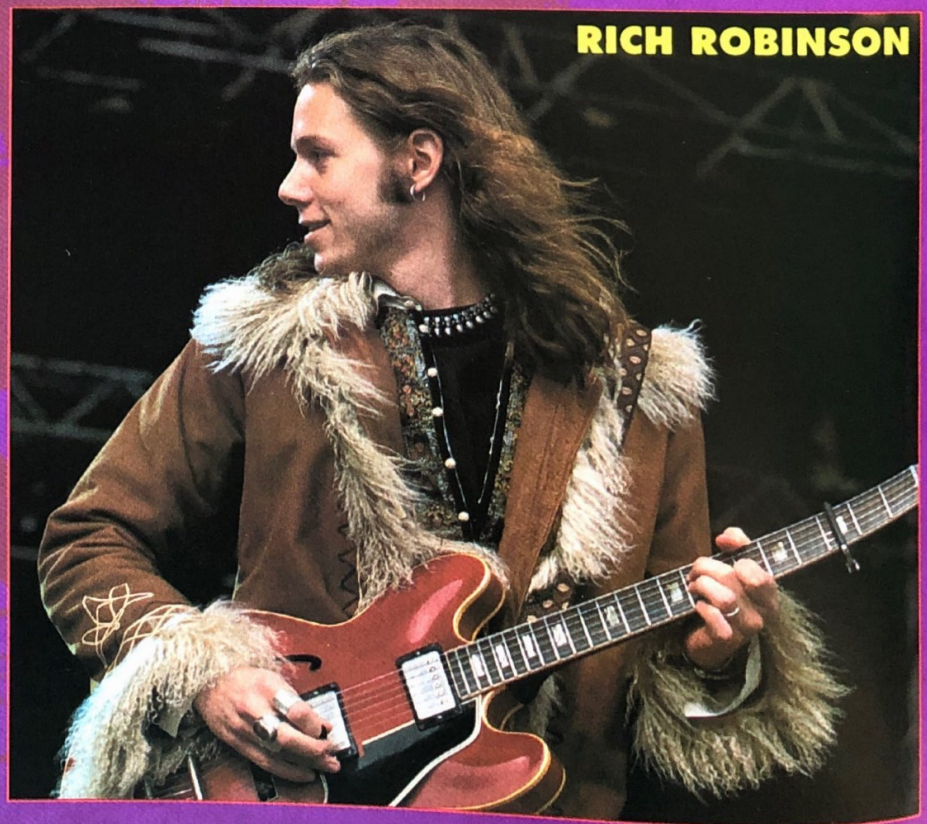
"You're right, I'd go nuts!" [I don't blame you mate! - Ed] "My instrument is my security blanket, but I have actually started painting, using oils and canvases. Johnny Colt [bass] bought me an easel, paints and brushes and, so far, I've done about 10 canvases. "I've really been getting into artists. Dali is my favourite, along with Edward Munch, Chegal and Giotto."

There's one for you to check out kids. I tell Rich about Elmyr De Hory, a famous art forger, who made so much money from forgery that, when he was finally imprisoned, he actually *bought* the prison. Although he still served his time, he did his bird in a truly luxurious manner!

But fuck art, let's rockkkkk! I ask Rich if he's looking forward to the Glastonbury and Phoenix Festivals.

"Yeah, 'coz I've heard they're really cool, very established. Everyone I've talked to, who I respect, has been saying how cool these festivals are, so everyone in the band is really looking forward to them."

Although I know Rich doesn't take drugs, I tell him of the Glastonbury vibe, and how a


RICH ROBINSON

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The Black Crowes

Whooping it up in Germany...

PIX: BUSMANN

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lot of the tabloids in this country use the festival as a means to highlight the supposed 'bad side' of us 'New Age Metallers'! Yep, we're talking drugs.

The one good thing about Bill Clinton being elected US president, I suggest, is that, perhaps, at *last*, there is a man in charge of the biggest power in the world who *could* bring hope (if not dope) to those campaigning to 'free the weed'. Rich doesn't seem so sure.

"He's full of shit. I think he's just as bad as George Bush. He's more of a clown than George Bush ever was, as far as being less in control. *People* control *him*. I don't respect that kind of person, and I don't think he's going to change anything. I think it's absurd that marijuana is not legal. Right now, it's a depressing time all over the world, and people need to escape."

Right fuckin' *on*, brother! Free the weed! FREE THE FUCKIN' WEED!!! Ooh... Hang on a sec, I'm getting all of a fluster. Right, muso question. What kind of sounds have you been slappin' on your death-deck recently?

"Terence Trent D'Arby, Porno For Pyros... Lots of Joni Mitchell, The Allman Brothers, the new Robert Plant single..."

Mmm, stra-a-nge but interestin-k! Seems like a good time to ask young Rich about Robert Plant, with whom the Crowes have recently been touring.

"He's the coolest guy we've ever toured with. He's a legend, but he doesn't use that. He still makes everyone feel comfortable, and that's a talent in its own right, you know?"

What about all this swapping-places-on-the-bill nonsense? Apparently, Plant was to play after the Crowes the previous night, but swapped places at the last minute.

"Oh yeah, my guitars got left in London, and we had to have them flown over. They'd have been getting there just before we went on, so he agreed to swap places with us. He was real cool about it."

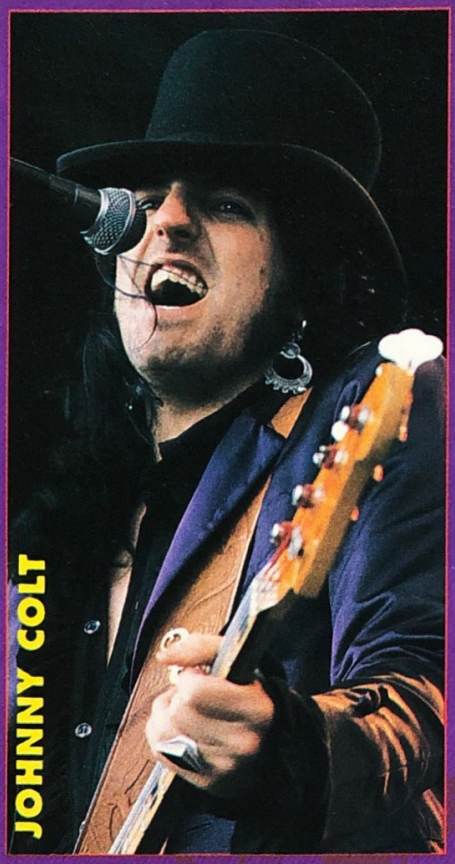
Yeah, but I don't know if I'd be so cool if *I* was handed a £40,000 bill for a Lear Jet to have *my* Harmony Rocket flown out!

"Then again, the guitars are worth more than the bill."

Fuck! That's my kind of Rock'n'Roll! Mentally, I raise and sink a large one to Rich's attitude. So finally, I ask, what *does* lie behind the door of destiny for the Crowes?

"I just hope I'm gonna be able to make records for a long time. That's the only goal I have - to be able to write music, *valid* music, and to be able to record it for a long time."

"We already knew that Marc Ford was a fucking alien, man. He's just a fucking bad ass!"
CHRIS ROBINSON



Cue Chris Robinson.

"We're probably not going to make another record till January or February, but I find it hard to believe we can sit on all the new songs that long. I mean, we've got about 25 to 30 songs already. We're thinking about maybe just doing the record while we're touring over here in the next couple of weeks. There's a studio in the South of France, in this fucking *great* house. It looks really beautiful. And, I mean, we can make a record in a weekend.

"I'm also making Thee Hypnotics' record in September, out in LA," he continues. The band supported the Crowes in the UK. Unfortunately, shortly after this interview, Thee Hypnotics' Craig Pyke died tragically. But Chris will still be producing their album, as the band have found a temporary replacement. Chris adds protectively, "No-one gives a fuck about Thee Hypnotics except for me."

Yeah, but where are the drugs, Chris!?! I didn't fly out here just to sit and ask you stupid questions!

Naarrgghhh! Only jesting droogies! What I *really* said was that I hear your brother has started painting.

"He's probably insane. His paintings are unbelievable, surrealist like, you just see them and go, you know, 'but he doesn't *do* drugs man!'. And you're, like, I can see some fucking acid-freak fucking painting like this! But he doesn't do *anything*, so it's cool. I like to see him like that."

"I would just like to see Rock'n'Roll music mean something more than just a bunch of people getting paid lots of fucking money, running around in their bicycle shorts and putting on these lack-lustre gigs."
CHRIS ROBINSON

And what about Rich's musical painting?

"My brother, as a soloist, he blows my mind. He's come on in leaps and bounds."

Yeah, and what about... the *new boy*, heh, heh?

"We already knew that Marc Ford was a fucking alien, man. He's just a fucking bad ass!"

Need we say more?! So how do *you* feel about Glastonbury and all this festival malarkey?

"It's goin' to be amazing. I've a feeling that it'll probably be the sort of apex of the gigs we're doing here. They will be two totally different sorts of gigs. You know, the sets will be different. It'll be good to come and make that statement."

And what about Rock'n'fuckin'Roll, brother!?!

"I would just like to see Rock'n'Roll music mean something more than just a bunch of people getting paid lots of fucking money, running around in their bicycle shorts and putting on these lack-lustre gigs - and to think it's okay!"

Mmm! Nice one Chris! A man who's obviously not afraid to 'get in the ring'!

"I think young people are really so mixed up, it's like, fuck the environment, fuck wearing red ribbons for Aids! It's time for everyone to just chill, and just take it day-by-day man, and just look for some beauty!"

Pass the mirror. Harrghh harrrgghhh! So, any final messages you'd like to pass on to our droogies, boozers, strumpets and losers!?!

"Yeah! Telling the truth and being honest is really 'the last'. *The* rebellion, 'coz it's the one thing that people can't fucking deal with!"

Now, where did I put that fucking bottle of Johnny Walker 'Black'? Black Crowes... Auf Weidersehn, pets!

Now, back to the fuckin' future! Wake up the next day stuck to my bedroom wall. The sound of white noise television buzzing in my ears, I remember I'm in a foreign country and think to myself, 'so this is what they mean when they say 'when in Rome, do as the Romans do'. God knows how I got off that wall but, luckily, I had a small red snapper in my back pocket... But that's another story! ■

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CONCRETE CORNER

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HARD MUSIC
CONCRETE/SOUNDSCAN TOP 30 RETAIL CHART

WEEK ENDING5/23/93

WKS ON CHART	2 WKS AGO	LAST WEEK	THIS WEEK	ARTIST	TITLE	PEAK POS
1	---	---	1	• KISS	ALIVE 3	1
28	3	2	2	STONE TEMPLE PILOTS	CORE	1
5	2	3	3	AEROSMITH	GET A GRIP	1
4	1	1	4	PORNO FOR PYROS	PORNO FOR PYROS	1
5	4	4	5	PRIMUS	PORK SODA	2
1	---	---	6	• WINGER	PULL	6
11	6	6	7	GREEN JELLY	CEREAL KILLER...	2
43	8	7	8	PEARL JAM	TEN	1
34	7	9	9	• ALICE IN CHAINS	DIRT	1
4	5	5	10	VINCE NEIL	EXPOSED	2
1	---	---	11	• JUDAS PRIEST	METAL WORKS '73-'93	11
10	9	8	12	COVERDALE/PAGE	COVERDALE/PAGE	1
33	12	10	13	SOUL ASYLUM	GRAVE DANCERS UNION	5
1	---	---	14	• MIGHTY MIGHTY...	DON'T KNOW HOW...	14
41	10	13	14	• JACKYL	JACKYL	7
4	13	11	16	• JIMI HENDRIX	ULTIMATE EXPERIENCE	10
43	11	12	17	METALLICA	METALLICA	3
37	14	16	18	• UGLY KID JOE	AMERICA'S LEAST...	4
43	16	18	19	• PANTERA	VULGAR DISPLAY OF...	9
17	19	15	20	RAGE AGAINST THE...	RAGE AGAINST THE...	15
9	15	14	21	BUTTHOLE SURFERS	INDEPENDENT WORM...	8
19	21	20	22	WHITE ZOMBIE	LA SEXORCISTO: DEVIL...	20
36	17	17	23	QUEEN	GREATEST HITS	3
43	21	19	24	SINGLES	SOUNDTRACK	2
28	26	25	25	NINE INCH NAILS	PRETTY HATE MACHINE	17
29	20	24	26	BON JOVI	KEEP THE FAITH	1
13	18	23	27	VAN HALEN	VAN HALEN LIVE: RIGHT...	1
7	33	21	28	TOOL	UNDERTOW	10
12	25	26	29	LIVING COLOUR	STAIN	1
43	24	27	30	MEGADETH	COUNTDOWN TO...	3

The SOUNDSCAN chart is computer tabulated from actual over the counter record sales from the top hard music stores in the country.

SoundScan

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FOUNDATIONS FORUM '93

Back in 1988, while there were any number of music conventions every year, there were none devoted exclusively to the music in which Concrete specialized, hard rock and heavy metal. That is, there was no one 'forum' from which the hard music community could speak to the industry and at which they would have the chance to exchange ideas and experience? The Foundations Forum convention, is, and remains, the only hard music convention in the world. The convention, opened to industry and public alike, and now attracts more than 4000 participants for three days every autumn in Los Angeles and has become one of the major music events of the year. The convention consists of an exhibit hall devoted to music related services and products, panel discussions and seminars of interest to both music professionals and fans. Issues are addressed by music industry leaders as well as artists like Gene Simmons of KISS, Judas Priest's Rob Halford and Iron Maiden's Bruce Dickinson. The Forum always includes special events, parties, promotions, giveaways etc...(All attendees get a registration bag filled with tapes, Cd's, promo items)... and live music. Lots of live music. Each day of the convention includes showcase performances all day and into the night by the hottest bands. The convention has helped to introduce such bands as Soundgarden, Faith No More, Alice in Chains, Extreme, Pantera, and Ugly Kid Joe to the industry while also featuring shows by such rock legends as Ozzy Osbourne and Judas Priest. All the major and independent record labels are active participants in the convention.

Mindbomb - *"Mindbomb"* (Polygram)
As the brainchild of Capt. Lovejoy, Mindbomb obliviously had a way twisted youth. Max Norman (Megadeth, Ozzy) delivered the child into the real world with stunning headkick bombstyle production. Smooth vocals and fat beats along with aggro eclectic songwriting make Mindbomb one of the more interesting records this year. And to make sure that everybody sees this Chicago-bred kid scream... Scott Reiss, who directed the banned Nine Inch Nails and Skinny Puppy videos, applied his warped vision to "Do You Need Some?" Sick? Yeah. Do you need some? Most definitely. SP

W.A.S.P.- *"Crimson Idol"* (Capitol)
"Be careful what you wish for, you just may get it."
After a three year American hiatus, Blackie Lawless is back with a big new record. The Crimson Idol is a mental housecleaning for Mr. Lawless. This concept record is the story of Jonathan, a down and out rocker who becomes the biggest star the world has ever seen...but there are problems in the glory. Speaker smashing, lush songwriting and amazing complexity with the storyline make this a thought provoking CD, to say the least. W.A.S.P is back and your neighbors are not gonna be happy about it. SP

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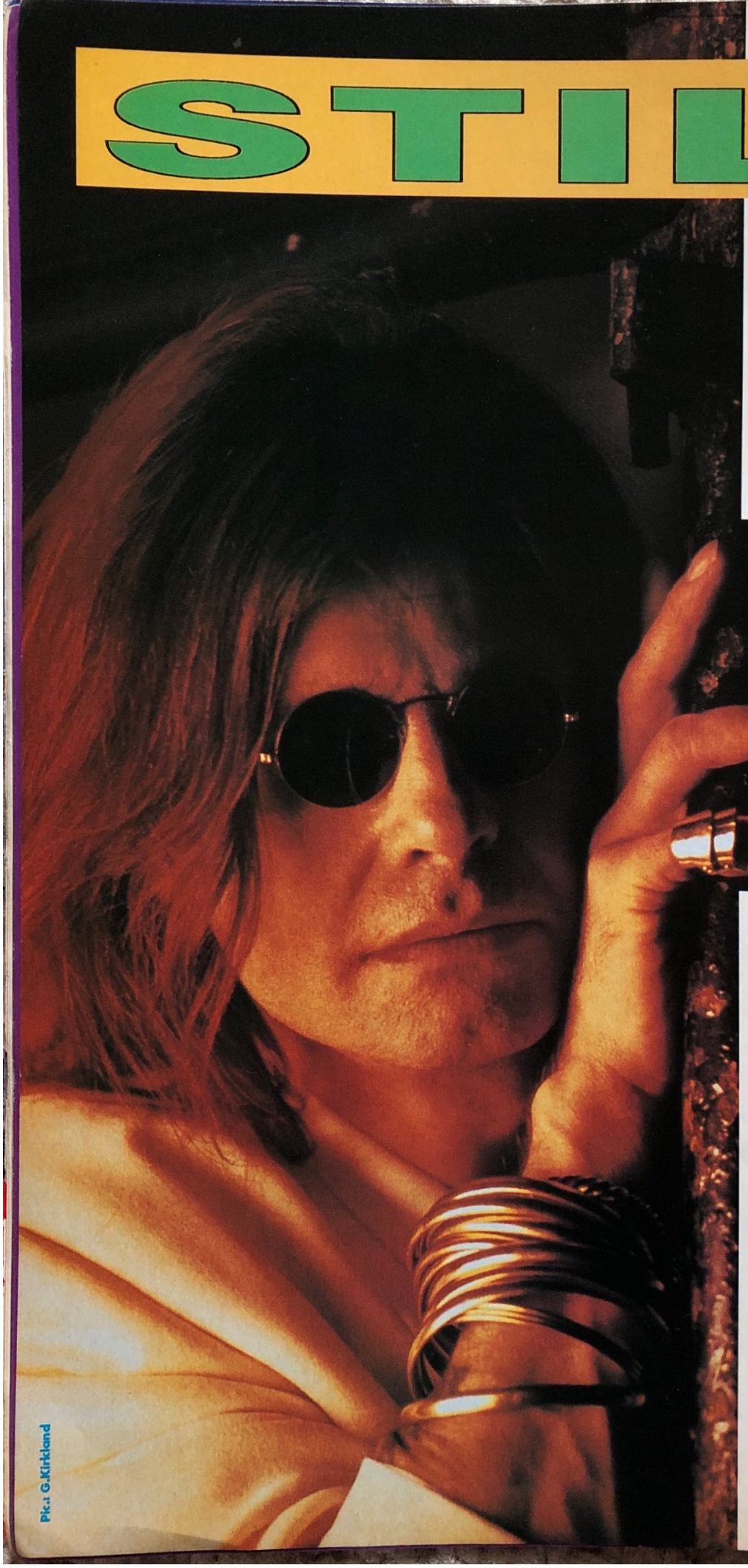
STILL



Pic.: G.Kirkland

Is he a casualty of the Seventies' Rock wars who's shed too many grey cells along the way or a genuine Heavy Metal hero? Either way, OZZY OSBOURNE is a living, breathing monument to Heavy Metal! And as DEREDIL discovers, he's always good for a laugh!

„Ich werde Platten aufnehmen und auf Tour gehen und Platten aufnehmen und auf Tour gehen und wir reisen dabei um die Welt ...bis ich sterbe."

"You want me to do an 'Own Words'? You want me to say something about the songs? Man, I don't even *know* which songs are on the album!"

Ozzy Osbourne, the original Dark Lord of Metal, the loony from the Black Country, is in a bad mood. I've talked to Ozzy a few times and, as he counts among my all-time fave raves, talking to him is always something of a pleasure. Admittedly, my first ever telephone conversation with the man who is still known to millions as 'The Madman Of Rock' was a complete nightmare. A colleague who encountered similar problems even suspected that the master may have fallen off the wagon, which may have explained Ozzy's low spirits. But it's nothing new is it? The Oz mood is renowned for being up and down like a bride's nightie! One minute he's the weight training vegetarian health freak and the next, a miserable self-doubter who seems to feel the weight of the world's problems much more acutely than most. Reading some of the mans interviews you want to say 'Hey, Oz, *lighten up* for chrissakes! C'mon, have a beer... '. Comes with the territory I s'pose.

So anyway, back to the interview where we left the currently even-keeled Oz. Before I'd even managed to get in a single question Ozzy

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ALIVE

seemed to be in a rush to reel off his promo spiel (which sounded as if he'd learned it by heart), so I had to wait for the second half *and* a bit of injury time to get a decent conversation going. As any real news of Ozzy's new solo recording career is a bit thin on the ground, I wanted to scout out any new info straight off the bat. But first, a 'Live And Loud' album update...

Ozzy didn't reveal an awful lot on the subject of his new live album if the truth be known. When asked about the songs he simply replied: "Michael Wagener compiled the live album, which was a lot of work, because he had to listen to material recorded at lots of different shows in order to pick the best versions. So you should be asking him this question."

Hmmm. His reply on the subject of the publicity stunt concerning the allegedly stolen master tapes for the album was hardly more forthcoming.

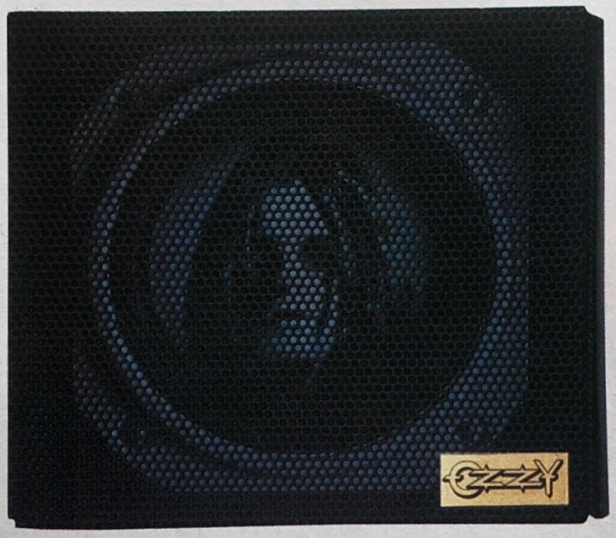
"The tapes had disappeared at some point, but now they're back."

Furthermore, he informed me that not only the live album, but also the live *video* is finished and that he's back in the studio recording the successor to 'No More Tears'. Once work in the studio is completed, the various band members will be returning to other bands, while Ozzy is planning to leave sunny California in order to move back to England. He's already bought himself a nice little house, apparently.

On the subject of 'rumours', there will definitely be *no* Black Sabbath reunion shows in 1993, so you'll have to wait a little longer for the almost-but-not-quite-revived legends to return to action, because the business hassles won't be kicked into touch until at least next year. But once they do get going the band will apparently concentrate on old material from the period 1969- 1978. Mind you, Ozzy always has included a few choice golden oldies in his set. Didn't you get bored playing the old songs again and again?

"No, I love it," he almost smiles. "When I left Black Sabbath and started out on my own I said to myself, 'I left Black Sabbath and will never play another Sabbath song in my life, just my own material'. But then the kids screamed, 'what the hell are you doing Ozzy? Play 'Paranoid'. It's the same with other artists, Robert Plant for example. He can't get away without playing 'Stairway To Heaven'! Imagine if he didn't... (I don't think he does, actually. Ed) The audience know Robert Plant as the guy who sings 'Stairway...' and 'Whole Lotta Love'. And they know Ozzy Osbourne as the guy who sings 'Paranoid' and 'Iron Man'. The pay money to see the show. And when they demand to hear 'Paranoid' then that's what I'll play, because that's what they want to hear. It doesn't matter whether I'm sick and tired of it. The only thing I do - or rather - *try* to do - is change the song a little here and there, for example with a longer guitar solo. On the other hand 'Paranoid' is one of those great old songs, it was written in a moment of great inspiration, and it still sounds great to me, never mind what kind of mood I'm in. It always makes me feel good to play it. I suppose if this wasn't the case I'd probably refuse to do it and tell them to fuck off. But it's *my* famous song!"

Of course it's nice to be successful and make money with old songs in the Nineties. But does the great Oz have a grasp of the Nineties Metal scene? Does he have an inkling who Pantera are for starters? "I do know what's going on," he counters. "After all, I've always had interesting support acts at my gigs. Sometimes I particularly like a band, for example Metallica, they reminded me a lot of Black Sabbath. To me they're the Sabbath of the Nineties." Could you imagine playing a double headliner show with Metallica?



"Of course I could, but I don't know whether it will happen, Metallica and the Ozzy Osbourne band have a different audience. After all, our music is not exactly very similar. My earlier music with Black Sabbath is much more along the lines of Metallica."

Meantime, there's the odd story about Ozzy's latest exploits in the so called 'respectable' press for the venerable gent of barking mad Metal to consider. Does he mind still being written about as a drunken fool?

"They've got to sell their mags, haven't they?" he deadpans. "Of course a paper sells more copies with a headline like 'Ozzy Kills Wife After Booze-Up'. And if they sell 20,000 more it's been well worthwhile. I don't care about things like that. Let them go about their business."

But surely you could afford to retire? Have you never considered retiring for other, more serious reasons? Like when the ridiculous trouble over those infamous PMRC-backed 'Suicide Solution' cases in America threatened to end your career for you? "That kind of thing could never make me give up," he states angrily. "Only *I* know what I feel in my heart, or what I'm trying to do, and it's rarely the same thing as people think. They try to interpret my songs and think they've got me nailed down, when in fact they've got it all wrong. And I especially think that there are much bigger problems in America and in the whole world than rock'n'roll. In America they sell drugs openly in the street, you can buy firearms legally, the AIDS problem is getting worse. They should concern themselves with getting a campaign together to raise money to find a cure for this disease. And then there are millions of people in this world who are starving to death, while we throw food away. That's what people should get upset about. There should not be one person in this world dying of starvation, whereas in fact one third of the global population is dying from malnutrition. I don't understand it. How can people in so-called 'civilised countries' sit back and say, 'Too bad, yesterday another 10,000 people died in Ethiopia'. I recently heard that every day in America enough food is thrown away to feed the total population of England for a whole year. There's only one way to change this: we have to make use of the power that we all have together. It's a means against those who have the real power but who cover up the real situation so much better than they used to. And that's the real shame."

Wow! After this humanitarian outburst one suspects that Ozzy might have been a professional revolutionary had rock'n'roll, alcohol, drugs and million selling records not intervened.

What do you reckon you'd be doing today if success hadn't come knocking at your door?

"I don't have a clue," muses the Dark Lord. "I suppose I'd be in jail."

Fate obviously had kinder things in store for Ozzy, although his future doesn't always appear all that rosy, seen through the clouded Oz spectacles.

"I shall continue to record albums and go on tour and we will travel the world... until one day I'll die," says the cheerful old codger. One thing, incredibly, not mentioned today is the demon alcohol. But will Ozzy ever be free of its legacy? He himself has long since given up making any fanciful claims for his permanent sobriety. Just how crazy *can* a man with countless platinum albums to his name really be? Either way he is a lovable old bugger isn't he?

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Morbid Angel of Death

TREY AZAGTHOTH, MORBID ANGEL'S most illusive of guitarists finally agrees to get some of his views down on paper. And what better a time can there be than now? On the eve of the release of new opus 'Covenant', ROBERT HAAGSMA discusses fellow Angel, David Vincent's extreme views and ANTHONY NOGUERA makes clear that silence is not always golden.

This is something of a turn up for the books. It's rare that you get to talk to Morbid Angel's founder member and maniac guitarist Trey . Azagthoth, whose onstage antics go as far as slashing up his arms and covering his red guitar in blood. Better start with an easy one, let's talk about the record.

"We recorded the album at Morrisound Studios, had it produced by Flemming Rasmussen, who, of course, is well known for his work with Metallica, with the aid of David (Vincent, bass) and me. The mixing was done in Denmark."

This in itself is something of a first, to have such a big name producer working on a Death Metal record, but this is also the first time Morbid Angel have worked with a producer at all. How was it?

"Well, we had to wait to see how things were going, but all in all it was really easy. He came up with some good ideas and had an open ear for our ideas. He also made sure that this was a record we can be totally satisfied with. We wanted to get back to the feeling of 'Alters Of Madness'. That album's real fast, except maybe the last few songs. Although we wanna keep playing technical style stuff we weren't as focused on that as we were on 'Blessed Are The Sick'.

'Covenant' is a super-fast ride through brutal noise, though closing track, 'God Of Emptiness', is, yet again, a first for Morbid Angel, taking on a more Gothic feel.

"For this song I wanted to do something totally different. I was brooding over it for about a year. I came up with the theme and the melody when I was playing a new, seven string guitar. I wanted to create an atmosphere, it had to sound like it was off a very old record. David wanted to do something different with his vocals, so 'God Of Emptiness' was an excellent song to try that out on. I'm glad it came out so good. It's not an indication of a new direction although we will always develop

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further. Last year I worked a lot on getting a better guitar sound, I hope you can here that on the record!"

Just for the record, What *does* 'Covenant' mean?

"The word means 'Union', a pact or family, and in this case we mean the band. We're pretty successful but we won't change our style to earn more money, but that's the only covenant because I hardly deal with people, I spend a lot of time by myself or with my girlfriend."

One guy who isn't in the this particular covenant today is guitarist Richard Brunell.

"He had totally different ideas about the musical style that we wanted to follow. We couldn't combine that with what we wanted as a band. We're still looking for a permanent replacement for him, I had to play all the guitars on the record. We got a helping hand for the European tour, Eric Rutan from Ripping Corpse. We tour the States in July and head for Europe in September."

Although 'Covenant' is an excellent album, I came into this interview with mixed feelings. Recently Cathedral had pulled out of Morbid Angel's European tour, as a direct result of an interview with David Vincent, in which he displayed some extreme Right Ring views regarding the world at large, in particular the problems in Africa.

"Don't you think it's just a matter of intelligence?" Comments Trey on Africa.

Of course not.

"All I want to say is that they brought these problems onto themselves. I don't wanna be known as a racist, but it opens your eyes when the Germans, Scandinavian, Spanish and all these other races can get along with each other. I pay taxes to be able to live in this country so I pay my share of the money given to Africa. I can't live with that. I don't have any political ambition, but I would stop that immediately and use the money for our own economy."

The interview gets tougher, Trey doesn't wanna talk about racism but instead talks about the lack of order and discipline in the world. Intelligence and logic is, as he says, more important than pity.

Shouldn't a band as big as Morbid Angel watch what they say? Trey points out that people have to take responsibility for themselves and their own views, but he forgets that a huge part of their younger audience is easily influenced. He won't comment.

Let's try another angle. On the 'Blessed Are The Sick' album, Dave thanks, 'A certain leader of the past whose name I shall not mention but whose spirit I embrace.' Just who exactly are they talking about here?

"I don't now who he's talking about." Says Trey.

Have you never asked yourself what he means?

"No, I've never read it, it's his business and I don't care."

Well maybe you should care. At this point dealing with Morbid Angel becomes a decidedly tricky affair. By the fact that they refuse to clarify just who's spirit they are embracing they immediately draw a dark spot over their name. If, by some pathetically sad chance they are positively referring to Adolf Hitler then they are worthy of the deepest disgust. If I were a fan I'd think deeply about just what the band's deeper motives really are, and if they don't explain their statements very, very soon then they're going to make things extremely tricky for themselves. The chances are they know nothing at all about what they're talking about and are nothing but sadly deluded fuckwits who don't realise the gravity of the situation they are unwittingly placing themselves in. Flirting carelessly with Nazi imagery is as dangerous as playing with fire: it's all too easy to get burned. Somebody opined to me on this same subject that I shouldn't let the band's personal politics cloud my opinion of their music. Horseshit. Politics is life. Life is politics. Try telling the families of Holocaust victims not to hold fascism against Morbid Angel. Until Morbid Angel make the effort to clear their name they will remain social lepers. Maybe that'll appeal to their morbid outlook, maybe they'll even enjoy the kind of attention and publicity that their frankly turgid 'music' could never generate, and maybe, just maybe, they'll enjoy having their legs broken by the Anti-Nazi League or their ilk if they tour here. Stupidity isn't clever, and as a wise man once said, 'careless talk costs lives'. It's time for Morbid Angel to stand up and be counted. Until then, the judgement rests against them.

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ARNIES BIG GUN!

Truth really was stranger than fiction recently when screen star Arnold Schwarzenegger teamed up with AC/DC for their new video for the first single from the forthcoming 'The Last Action Hero' sound-track! Josh Russell plugs in for high voltage and breaks out the 'Big Guns'.

Lights! Camera! Action!

AC/DC are back on the frontlines, but this time they've broken out the 'Big Gun'! OK, so that's a bad pun, but the new single, 'Big Gun' (released this week), is a *hot one*! Sure to be a smasheroonie, the song is featured in the new Arnold Schwarzenegger blockbuster, 'The Last Action Hero', which blasts its way into your local cinema on July 30.

Produced by long-time fan Rick Rubin, 'Big Gun' is hands down the best thing the Aussie Rock legends have released in years. It's a rocking return to the grittiness that AC/DC perfected all those years ago. No doubt the fact that Rubin was at the helm for the sessions is as good a reason as any for the earnest, rub-raw quality of the production. It was Rubin, who, you will remember, tried to re-unite the original Black Sabbath to make 'the heaviest album ever'. Failing that, he *has* managed to recapture the power that made AC/DC the most dangerous Rock band in the world. For the first time in years, AC/DC sound like they mean it! For AC/DC this is a return to form only equalled by Jesus and Lazarus's classic 'back-from-the-dead' party turn! The B-side of the single will contain previously unreleased live material, including versions of 'Back In Black' and 'For Those About To Rock' from their historic performance at the Monsters In Moscow show at the Tushino Airfield last summer in front of 500,000 fans.

No word yet on whether or not Rubin is slated for the band's next album, slated for a release no later than early '94, but the success of this track will no doubt provide some incentive for the two camps to work together again. 'Big Gun' is actually the lead single from the 'Last Action Hero' sound-track, which is due in the shops on July 5th. But this is no ordinary two singles-plus-filler sound-track. The album features brand new tracks from... wait for it... Alice In Chains, Fishbone, Tesla, Def Leppard, Megadeth, Anthrax, Queensryche, and Aerosmith! What's more, these tracks are all previously unreleased or new, and are actually dead good! No second-hand album cast-offs here! Def Leppard's offering, 'Two Steps Behind', is an acoustic song that does away with studio gimmickry and leaves you with a simple, great, tune. Like the AC/DC track, this is a true return to form.

Aerosmith's contribution is their classic 'Dream On'. It's an absolutely brilliant live performance, that alone is worth the price of the album. In fact, every song can stand on its own merit, and how often can you really say that about a sound-track album? 'The Last Action Hero' is one sound-track doesn't need the movie tie-in to stand out as a must-buy. It's a killer album by any standard!

What's more, the fact that it's a sound-track means that it'll sport some kickin' videos. It's already off to a blazing start with the 'Big Gun' clip, which you've no doubt seen by now. You haven't? Well, the vid's directed by AC/DC's regular collaborator, David Mallet, contains both footage from the film as well as standard 'live' shots of the band performing in a Los Angeles aircraft hangar. And that's it? Nope! Arnie goddamn Schwarzenegger is in the clip kitted out in full Angus regalia, sporting those omnipresent shorts, cap and Gibson guitar! But how did they get Arnie to agree to be in the video? Simple, it was *his* idea. It seems that the muscle-bound star is a fan of the group and was keen to appear in the video. It's quite a sight to see the hulking hero towering over the diminutive Angus Young as the duo strut and duck-walk through some Angus patented live-wire solo-ing! Even more of a sight, though, is Arnold Schwarzenegger clad in a schoolboy's uniform and doing his own mental solo spot! 'That's what *I call Rock'n'Roll*,' smiles the action giant at the vid's end. That's what I call a promotional scoop! Whose idea was that? Well, only David Mallet had the guts to approach Arnie with the idea. A good director knows no fear, apparently. Still no word on whether this is actually a sneak peak at 'Twins II'...

While on the subjects of AC/DC and celluloid, 'Live At Donington' is currently making its way onto various big screens across the country. This long-form video is a 22 camera account of AC/DC's third headlining performance at the festival in 1991. It's sure to be a goody so make a note of the following dates:

July 2/3 - UCI Poole, UCI Preston; July 3 - UCI Hull; July 5 - UCI Hull;
July 9/10 - UCI Warrington, UCI Hatfield;
July 14 - UCI Portsmouth;
July 16 - Nottingham Royal Centre.

So, all you need to do is get the sound-track, catch the video, and see 'Last Action Hero' and 'Live At Donington' and you'll have more July heat then any mortal can stand! ■

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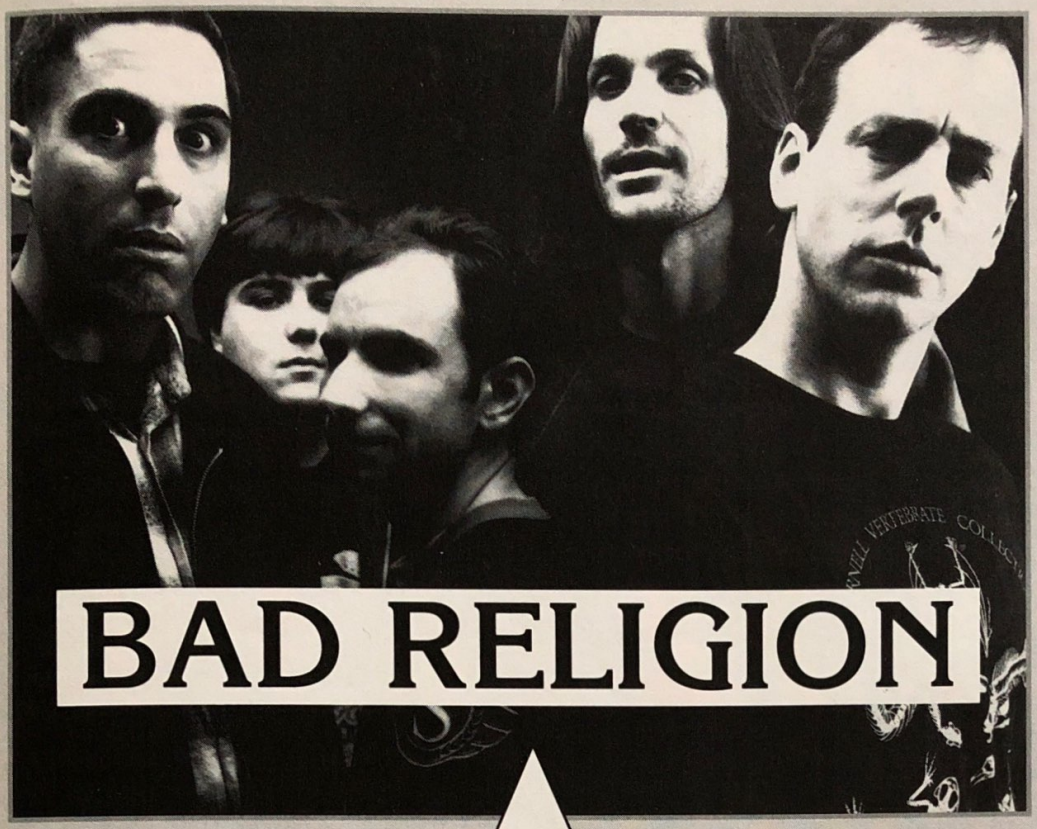

BAD RELIGION

THE ONLY WAY IS UP

Like an obstinate bull, BAD RELIGION refuse to budge from their position as the world's most popular DIY Punk band, inflicting a series of acclaimed albums upon an eager underground. JAMES SHERRY chats about Hard-core matters with guitarist GREG HETSON and bassist JAY BENTLEY.

Ever since their formation in 1981, LA masters of Hard-core heroics, Bad Religion, have stuck to their guns, releasing a string of albums (one a year since '88) like a conveyer-belt on speed. With their latest, 'Recipe For Hate', they continue to supply the best in speedy, moralistic and thought-provoking Punk Rock, building the kind of following only normally achieved on the back of media attention.

"We do it with mirrors," laughs guitarist Greg Hetson before correcting himself and stating that "we're very lucky to have prolific song-writers. We already have two new songs for the next album and 'Recipe For Hate' isn't even out yet!"

Like their music, Bad Religion move fast. After their initial burst of Hard-core teen-angst rebellion in the early Eighties and one album, 'How Could Hell Be Any Worse?', Bad Religion split up, caught within a mass of teenage confusion.

"When that album came out, we were just sixteen years of age," reminisces Jay. "What the fuck did we know? When you're sixteen and shifting 15,000 copies of your first record, it might as well be platinum because, at that age, you just have no idea what you're doing. And then, all of a sudden, there were drugs and an attitude of 'fuck everything, we can do *this* for a living!'."

But there was also a resolute attitude burning bright in the eyes of those five sixteen-year-old American kids, which turned all their fantasies into reality. You see, unlike nearly every other band who boasted a bad attitude, Bad Religion really did 'fuck everything' and do it for themselves.

Totally self-financed, they run their own label, Epitaph Records, and are, like no others, in control. Apart from the spirited DIY rebellion of Crass and their various inspired off-shoots, the only other band to really carry out their ideals is Fugazi. Whether you like the music of these bands or not, respect is most definitely due. Their consistency and sheer volume of output meets with an underlined policy never to sacrifice quality for quantity - and that has never changed. In Bad Religion's case, they're as dedicated to that crusade as ever, even now with the release of 'Recipe For Hate', an album that not only features backing vocals from Pearl Jam's Eddie Vedder, but fourteen classic tracks of powerful Punk Rock.

"I think it's our most focused album," ponders Jay. "It's a little more personal in terms of how the songs are generally directed, rather than being a broad political statement, as on many of the other albums."

"*Vaguely* direct, you mean," quips Greg sarcastically, but he has a point. Bad Religion have always had a talent for mixing direct messages with thought-provoking ideals, dressing up the obvious and creating almost poetically angry rambles.

"We've always displayed our feelings and said exactly what we think, but never have we said 'this is what *we* think, *you* should think that too'," explains Jay. "We say 'this is what we think, you think for yourselves'. When you say 'do what you want, don't listen to other people', that also includes Bad Religion."

"We're always having people, especially interviewers, questioning us, asking us what we mean, what we're getting at and how we want people to perceive us, but we can't answer that. The point is, we're having a damn good time and getting to say the things we want to say, and do the things that we want to do."

Success in its purest and most rewarding form. It's been proved by a thousand Rock bands that money, wealth and stardom do not necessarily bring happiness. To live life exactly the way *you* want to live it, without having to make compromises to anyone else, is mine, and many others' idea of utopia.

When you consider how few people get to do that, people like Bad Religion should be an example to us all. You *can* do it on your own, you don't have to bow down to media/mainstream pressure and, with a combination of commitment, good ideas and sheer hard work, that utopia can be achieved. Just ask Bad Religion.

Fuck armageddon, this is heaven. ■

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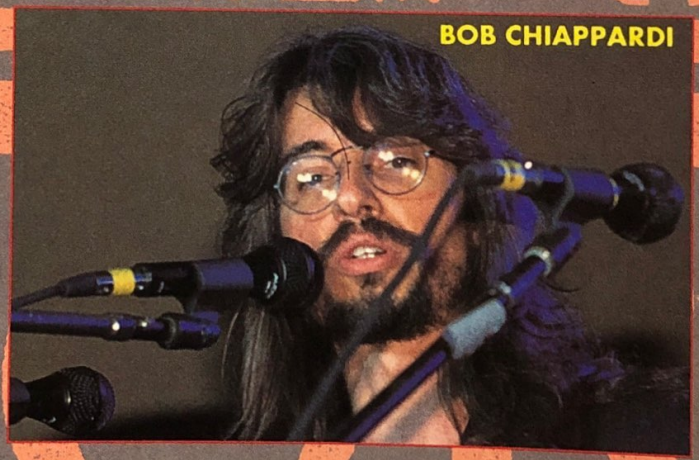
A FUNNY THING HAPPENED ON THE WAY TO THE FORUM...

1992

Your mission, Bob, should you accept it, is to pile a couple of thousand Heavy Metal maniacs into a hotel for three days, get some of the best bands in the world to entertain them and have a load of experts talk at them... How the hell is the Foundations Forum put together? We asked Forum chief, Bob Chiappardi, of the legendary Concrete Hard Rock promotions company in New York, to tell us what he did last year. What follows are the ramblings of a very peculiar man...



BOB CHIAPPARDI

JANUARY

Well, it looks like we'll be keeping up the tradition of moving to a new hotel each year. In a meeting with the people who run the LAX Airport Marriott (the site of Forum '91), they've said that, although they enjoyed having our convention at their hotel, the bean counters say that we are an "expensive group". The hotel had to spend 20% more on deep-cleaning the joint, security and plumbing costs (something about lots of clogged drains...).
So, the movable feast moves on...
I think we've got a theme for this year's convention: 'The Evolution Of The Genre'. We were discussing possible panel topics and bands to show-case, and we kept coming back to all the new sounds and styles that are grabbing attention, and the fact that, at the same time, a lot of the groups who've been around for a while seem to be as strong as ever. It seems like a logical theme. In our panels and shows, we'll explore where music has been and where it might be headed. Well, it's a nice start. Now all we have to do is come up with the panels and shows that will carry it forward.

FEBRUARY

We've nailed down the Stouffer's Airport Hotel to host this year's event. Nice place. Small pool though.
We've found a picture to use as our Forum '92 artwork. It's of Chris Cornell performing at Forum '91. We'll use it in our ads, posters, etc. Still no panels or shows finalised. After having bands like Judas Priest and Ozzy, it's going to be tough to top. Also, what bands are going to be big in the following year? We've introduced bands like Soundgarden, Warrant, Extreme, Alice In Chains, Ugly Kid Joe, Temple Of The Dog and Faith No More. I've got a good feeling about this band Biohazard. Pro-Pain, too. Let's see what we can do...

MARCH

Been talking with my good buddy Rod Smallwood, who manages Iron Maiden. He says the guys would love to play for us if the scheduling can be worked out. Let's keep our fingers crossed.

APRIL

Lots of things under discussion, but nothing finalised. Kevin [Keenan, convention VP] nervous about lack of convention events actually scheduled to date.

MAY

Talking to Aerosmith management about having band accept award at convention. Possibility of doing world premier of 'For Those About To Rock' film (AC/DC, Metallica, Black Crowes, Pantera, etc., in Moscow) at convention. Nothing definite. Kevin now threatening to hold his breath until he turns blue unless we confirm something. Pretty funny.

JUNE

Kevin now quite blue and passing out regularly. We've therefore begun to confirm panels and shows. We'll have the METAL HAMMER guys do a European Market panel, Mike Bone of Def American will be doing the A&R Panel, Brian Slagel and Mike Faley of Metal Blade Records will each do something on independent labels, we'll have the SoundScan guys do a New Technology panel, and Susan Greenwood (MCA Records) and Ed Bunker (BMG) will put together something on Retail.
It looks like Capitol will have EXODUS show-case, MCA want to have SPREAD EAGLE play, Giant Records may do SKEW SISKIN, Chameleon have expressed interest in show-casing KYUSS, and A&M want to have TORA TORA do a show. Lonn Friend (of RIP Magazine) will also be doing a panel. Kevin's colour is better and he's breathing normally.

JULY

Grand Slamm Records will have NON-FICTION play, Mercury are show-casing ANIMAL BAG and RCA want to do KIK TRACEE.
Roadrunner and Energy will show-case BIOHAZARD and PRO-PAIN respectively. We'll also have unsigned acts show-case at night between the signed bands' sets - and we'll do it in the same room - which should really give them a chance to be seen.
Forum '92 band show-cases are now shaping up as a very solid mix, something for everyone.

AUGUST

Susan Silver (who manages Soundgarden and Alice In Chains, amongst others) and A&M Records Marketing VP, Jim Guerinot, have all agreed to address the convention on our Industry day. We'll be doing an extensive radio seminar on that day as well, covering as many bases as possible: tip sheets, promo reps, programme directors and college radio. Writer Mike Gitter will moderate our Theme Panel, 'The Evolution Of The Genre', Jim Cardillo (Warner/Chappell) will chair a panel on how to get into the business, and Dyana Kass (Hollywood Records) and Cheryl Valentine (Mercury) are doing an

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STANLEY (LSD)

interesting one: the panel will be made up of fans - and the industry guys will ask them questions. Gerri Miller will do something on 'Women's Opportunities In The Music Business'.

SEPTEMBER

The convention's only a month away, and everything seems to be under control. Because they have a three-night commitment to play Mexico City, Iron Maiden won't be able to play, at least not this year. They really wanted to come, but still it looks like BRUCE DICKINSON will actually be able to fly up to LA from Mexico City on the Friday morning, address the convention and fly back down in time for the Iron Maiden show that night. Words can't express my appreciation for his efforts.

Steve Isaacs of MTV will moderate the Artist Panel and probably host some of the Saturday night stuff.

Saturday night is shaping up well. The TJ Martell Foundation will do a charity gambling disco, whilst SEPULTURA, BODY COUNT, CIRCUS OF POWER and BAD 4 GOOD perform.

We've added SUGAR TOOTH (Revolution Records) to Friday line-up and Warner Bros act LIFE SEX & DEATH to Thursday. Stanley from LSD was at Forum '91... I hope they're sending an... er... escort with him this time! Last year, security called me down to verify that he was really a Rock star.

The Concrete Foundation Awards will also be given out on Saturday. AEROSMITH, METALLICA, PEARL JAM, MEGADETH, PANTERA and SOUNDGARDEN will all be getting awards. *Time to pack for LA.* Don't forget to pack cat (Pooh), suntan lotion and aspirin. If there isn't room for all three, just take cat and aspirin.

OCTOBER 1

DAY ONE

Four thousand music industry types and fans all in one hotel! Whose idea was this anyway!?! Oh yeah. Mine.

The hotel staff took one look at the people in line to register, and frozen, slightly terrified grimaces (which were meant, I think, to be smiles of welcome) began to spread across their faces.

Most attendees have registered by now and picked up their big shopping bags full of free stuff. These are always a hit.

The first day's panels were well received. The METAL HAMMER people tell me that the European Market Panel "went down a fair treat".

We're going for the house record at the bar (as usual) as the evening progresses. The shows (which can probably be heard back in New York!) are going great.

The hotel staff still look a little nervous but have started to realise that, even if some of our attendees might look a little different (well, a *lot* different, actually) from their usual clientele, everyone's just here to have fun, do business and learn a few things. Just like any other convention. Only *louder*. (Did I remember to pack aspirin?)

Stacey, my girlfriend, is having a great time. And why not? We're staying in the Presidential Suite (which has a jacuzzi), she gets to sleep late, sun on the terrace and order room service.

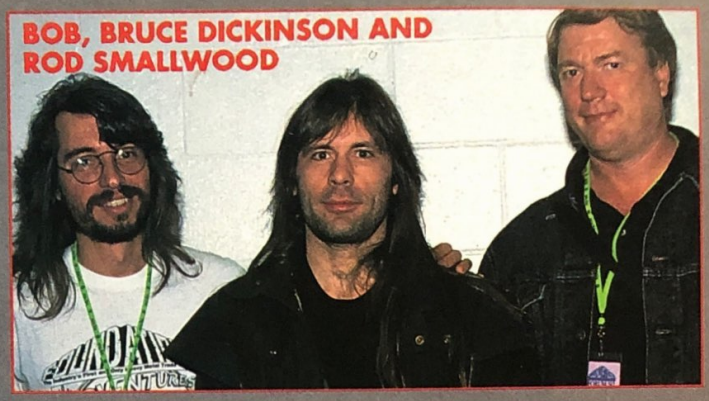
I think everyone at the convention has met Pooh now. She's more popular than Norm on 'Cheers' and has become our unofficial mascot.

OCTOBER 2

DAY TWO

Bruce's address went really well - he's smart, funny, a snappy dresser and a heck of a nice guy.

BIOHAZARD


BOB, BRUCE DICKINSON AND ROD SMALLWOOD

Day-time panels, seminars and meetings, from what I saw, were quite successful. People have had good things to say to me about the Press Panel that Kim Kaiman (Levine/Schneider) put together, as well as Marc Reiter's (Epic Records) workshop on 'Marketing Yourself' and attorney Joe Serling's legal workshops. The legal workshops have been offering a basic, no-nonsense look at contracts, publishing and the like, and the younger bands here have been enthusiastic about them.

The shows started around 7.30pm. Tonight, WRATHCHILD (currently between labels) played as an unsigned band and were a major hit. Another of the unsigned acts, HEAD, has had serious label interest expressed already. Good for them.

All the signed guys were hot - EXODUS was one of the last bands on and really kicked serious butt.

One disadvantage to being recognised by almost everyone at the convention: they all want to buy me beer. Beer tends to hit you kind of hard when you've been able to grab only two hours of sleep, and then been up at 6.00am for a convention staff meeting. It's now, as the last band winds up, 3.00am. I must find those aspirin!

OCTOBER 3

DAY THREE: THE LAST DAY

The end is in sight - and I'm not referring to the ripped jeans everyone seems to sport at this convention.

The 'For Those About To Rock' premier was a smash, and another smash occurred just before the Artist Panel this afternoon. I had led the artists and their label reps down to the stage from their 'ready room' for their panel, only to discover that the hotel hadn't managed to get the proper set-up in place and the stage was bare! Weeks of tension and exhaustion came to a head rather suddenly as I (accidentally?) punched the wall next to me in frustration, completely smashing the bones in my hand. Some fun. No time for the emergency room, we've got a dress rehearsal for tonight's award show. Good thing I brought all those aspirins (I hope).

In the early evening, several German labels (EMI, BMG/Ariola and Massacre) sponsored a party for three of their acts CHROMING ROSE, GOTTHARD and FORTE, respectively. FORTE actually played last year's convention as an unsigned band). The party and the bands were a major success with the attendees.

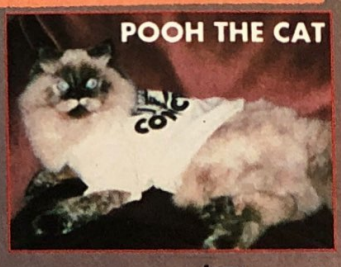
While Stanley's (of LSD) appearance on stage with Ice-T during BODY COUNT's set tonight might have been a highlight for the audience, the highpoint of my day (next to turning my hand to sushi) had to have been finishing an impassioned introduction for the members of Aerosmith to a packed house, holding out what was left of my hand to indicate the side of the stage from which they were to enter, having the spotlight swing to that side of the stage - and then hearing on my walkie-talkie that the guys were, at that moment, still in their hotel suite upstairs.

But anyway - *it's* over - and, by all accounts, this has been one of the most successful and popular of the Foundations Forum conventions since we started back in 1988. I guess I can go to the hospital now and have this hand looked at.

OCTOBER 4

Today we started putting together Foundations Forum '93 - where did I put those aspirin?

For further information on Foundations Forum '93, phone 081 748 1200 or fax 081 748 1131 or write to Metal Hammer, 134b King Street, London W6 0RQ


POOH THE CAT

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CARDI-CORE!

With a Hard-core history lengthier than the average school text book, new London Records signing WOOL are starting afresh, bringing strong ideals from the Hard-core elite to the ears of those who aren't 'in-the-know'. JAMES SHERRY gets elitist with the ex-Scream mongers.

When it comes to writing a piece on brand-new Hard Rock/Hard-core band Wool, it has to be a case of facts first, music later. There's no 'year dot', because Wool have a history that, whether they like it or not, is a strong pulling point and which will gain the band listeners on the strength of that alone. So, snuggle up tight, prepare the hot cocoa and listen up...

Once upon a time, there was a very popular Hard-core band called Scream from Washington DC who signed to Fugazi's Dischord label, and subsequently released a string of well-received rockin' albums throughout the Eighties.

Eventually employing a certain Dave Grohl on drums, everything looked fine for Scream, until the fateful day when the aforementioned drummer was snatched from their hands by the evil forces that be, later to become known as 'Nirvana'. The two Scream brothers - Peter Stahl (vocals, guitar) and Franz Stahl (vocals, guitar) - found themselves out on a limb, without a drummer and, basically, totally fucked.

"It took a long time getting over Dave leaving," explains Franz. "He just totally cut all ties with Scream. In fact, it fucked me up for a long time! But, once I'd got over the whole thing, I began to enjoy playing more than ever."

After hooking up with drummer Pete Moffett (erstwhile drummer for Government Issue) and recruiting Al Bloch on bass, the line-up for Wool was complete.

Now you have the facts, let's move on to the music. Wool are a curious band who obviously hold elements of Scream's hard-rocking sound dear to their hearts. But something different, fresh and alive bounces free from their debut mini-LP, 'Budspawn', that sees Wool not exactly dredging up the past, but refreshing and revitalising the Hard-core sounds of old. And, with the help of London Records, more than an élite few will get to benefit from their sounds. Hard-core gone major? You got it!

"The people who grew up with Punk who are now adults and are really into their music are working at a lot of these big record labels," says Al: "They're changing the system from the inside out. It's still the same machine, but their musical tastes are starting to change things."

"Which means that they'll ruin it and something else will come along to take its place," laughs Franz. "Something else will evolve that they'll ignore, so that when the next generation stumbles upon adulthood, the same thing will happen. It'll be like 'fuck that alternative Grunge shit, that's for old people', and then they'll start something new.

"That's how music progresses, it counteracts and rebels off itself. It won't be long before you'll be hearing 'hey kids, remember the summer of '92?' and then the riff from 'Smells Like Teen Spirit' will drift in..."

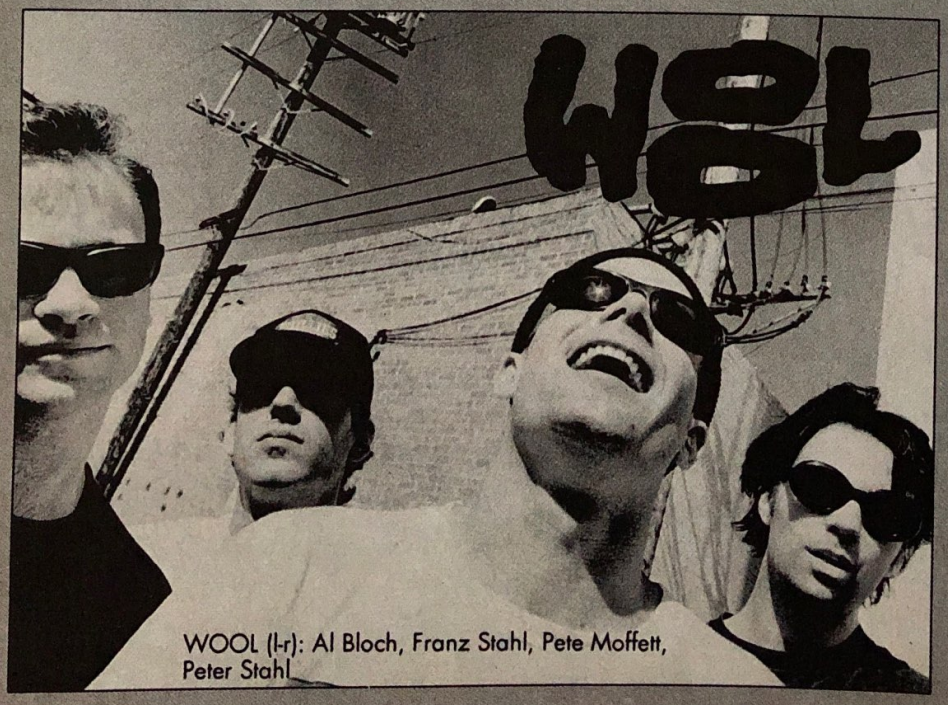
"And we'll be in the 'where are they now?' file!" laughs Al with more than a hint of sarcasm in his voice. "We can all get our courier jobs back!"

You see, although Wool have co-operated and maybe even compromised to fit their ideals within the bleak, corporate walls of a major league label, they certainly don't fit the mould. Treating the current high interest in Alternative acts with a large dose of cynicism, they know the score and will not fall foul of any of the traps many others crash headlong into.

"It's not underground anymore," sighs Franz sadly. "Since Nirvana happened, I guess a lot of attention has been paid to so-called underground bands. But that's what a lot of the bands coming out now are gearing themselves for as opposed to playing what they feel. So, at the end of the day, you get a lot of attention paid to bands who are about as underground as, say, Simply Red!"

However, it's down to the intelligence of the listener and thinker, not the consumer. People who *consume* will always find themselves confronted with those bands seen desperately trying to push down their hair-sprayed hair in an attempt to dress like all the 'Grunge kids'.

If you know anything about the music, it won't be hard to segregate those coming from the heart as opposed to the wallet. Wool are for real, so take a walk with their 'Budspawn' EP and, if that simple fact doesn't become immediately obvious, get your ears checked, pronto! ■



WOOL (l-r): Al Bloch, Franz Stahl, Pete Moffett, Peter Stahl

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SATURATION POINT!

URGEOVERKILL (l-r): Blackie Onassis, Nash Kato, Eddie 'King' Roesser

Set to cast their musical dice again, new Geffen signing URGE OVERKILL are looking at a bright future. JAMES SHERRY discusses the meaning behind the new album, 'Saturation', and the death of traditional Rock with bass-player and vocalist KING ROESSER.

"There's too much of everything. Too much information. What do you do? We're reaching saturation point..."

Chicago's Urge Overkill have this whole sordid business sussed. Fully focused on what they need to do, they mix their underlined ability to make things work with a dangerous air of spontaneity and an ability to do what they want to do and sound how they want to sound. Fans of old are in for a shock. Believe me 'Saturation', their first album for Geffen Records, is *Rock*, pure, simple and completely undiluted. The rawness and primal Punk displayed on their previous mini-album, 'Stull', has been shot down the pan, to be replaced by a sound that can only be described as 'Rock'.

"Yeah," laughs King. "I suppose it might be a bit of a shock to those used to, or expecting another 'Stull', but anyone who's familiar with the band knows that every record has been a completely different trip. "We don't like to over-think, we just like to *do* it, but we did know that it had to sound big! We really didn't know if we'd be able to translate that idea in the studio but, listening to it now, I think we most definitely have."

Oh yeah, 'Saturation' sure sounds *big*, a reflection of the impact it's likely to have. Urge Overkill, however, won't dash in head-first, grab the money and run in the opposite direction...

"We signed quietly last summer because we didn't want to make too much of a big deal out of it," explains King. "You know, there's been so much said and written about underground bands signing to major labels on the back of Nirvana's success that we just wanted to keep it down, because we're really not part of all that.

"We were originally approached a few years ago and, upon thinking about what our options were, we really didn't want to sign up just then but, later on, as we discovered how hard it was to actually buy our records, we knew we'd have to do it."

As the title of the record suggests, Urge Overkill will be shying away from mass-media marketing. They know how over-exposure can back-fire on the band and movement in general.

"I don't know what they're thinking at Geffen, but we've insisted that we're not to be pushed as some big mainstream Rock band right away. That's just not where we're coming from at all. It's not like we're becoming someone else, it's just that our songs are like *this* now. I just hope the album doesn't get taken the wrong way."

It won't. It'll show those people who are into Vince Neil, Winger, Warrant, Ratt and a thousand other ageing, dried-up musos exactly how good a Rock record can sound with just a few fresh ideas. If Grunge has achieved anything, it's shown people the way to better sounds and, once and for all, put the final nail in the coffin for the old guard.

"They have no right to complain. They've got away with playing shitty music and making tons of money, and now they should just go home and shut up. I don't want to see them dead or anything, but I recently read this particular article where these musicians were just whining about Grunge bands, using the same old criticism about how they can't play. Hey, maybe people *like* bands who don't sound perfect!"

I seriously believe that at least half the people into the corporate, transparent Rock dicks who ruled Metal throughout the Eighties liked them because they didn't know any better. It's as simple as that. If nobody knows an alternative exists, then kids are going to look for the nearest available rebellion, even if there isn't a sincere bone in their favourite band's collective body.

"They just weren't aware that there was this whole other thing happening and, if they were, they couldn't access it. These people couldn't go down to the mall and get our records, but now they can!

"They have no right to complain. They got away with playing shitty music and making tons of money, and now they should just go home and shut up."

"I hope this isn't just another little phase. I sincerely hope that the interest stays, and that the guys who ruled before never get another shot."

They won't. It's too late already. Various events, changes in social climate and developing tastes have led to a total turn-around. People want more, fuck it, they *expect* more, and bands like Urge Overkill are the people to do it, giving soul, glamour, energy and honesty back to Rock'n'Roll, and expecting little in return. Saturation? You got it. Prepare to get soaked! ■

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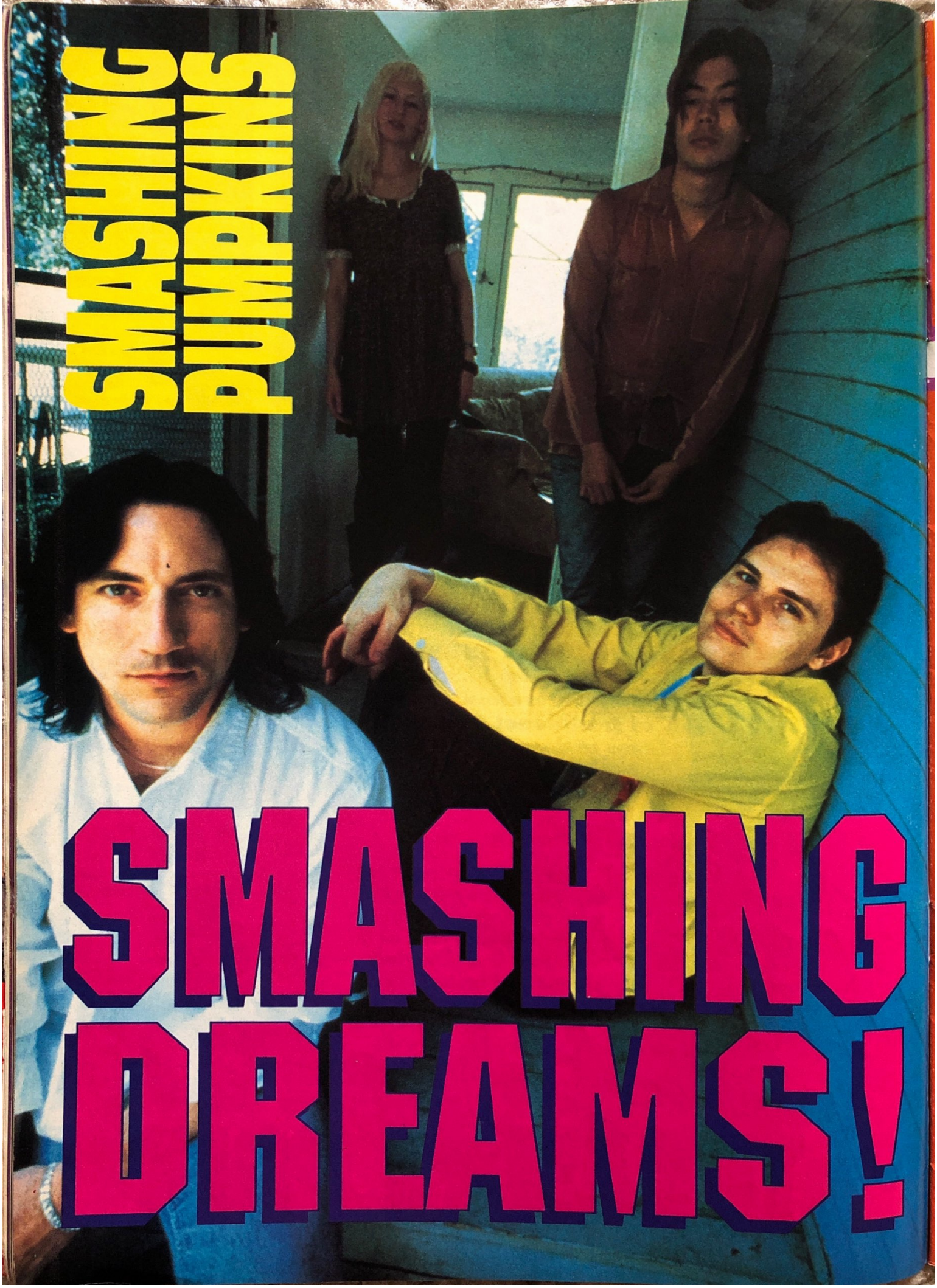

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THE SMASHING PUMPKINS have certainly taken their time releasing their second album, the follow-up to the alarmingly brilliant 'Gish'. But now, after an apparently "tense time" in the studio, 'Siamese Dream' has at last drifted into focus and, enthuses PIPPA LANG to the band, it's really really smashing!

Billy Corgan is not the easiest of people to get on with, it has been claimed. I have to admit, The Smashing Pumpkins' frontman *can* be king of the wind-up merchants, portraying himself as a spoilt prima donna at times, as I discovered when I interviewed him after the release of the extraordinary 'Gish' album. Billy is one of those 'misunderstood' geniuses, or at least enjoys claiming to be. "People treat me like some kind of freak," I remember him bemoaning a couple of years ago but, secretly, I'm sure he relishes the qualities that differentiate him from other people. It probably makes him feel like some sort of guru, and why not?

When 'Gish' was released in 1991, it threw people's conceptions of Rock music into orbit, with its unique, twisted lullabies gleaned entirely from Billy's own spiritual agony and, perhaps, inability to relate to other, more 'normal' people. It was an album widely lauded as 'out there'. In other words, songs like 'Rhinoceros', 'Siva' and 'I Am One' were so hard to grasp straightaway that you had to be in a certain, concentrated frame of mind to break its barriers. I myself wallowed in its chaotic, meandering patterns for a good year before even scratching the surface.

Thus, when I heard of the imminent release of The Smashing Pumpkins' long-awaited second album, 'Siamese Dream', a part of me sighed, oh God I've got to go through all this again. The Pumpkins certainly make you work hard for your leisure. But then, of course, actually *making* the music that has this effect is even harder work. Guitarist James Iha explains the occasionally unbearable strain of working against deadlines, and coping with Billy's tempestuous character.

"It was a very tense time in the studio, believe me! We pushed back a few deadlines, just because, although we could have settled for what we already had, it just wouldn't have been as good. There were times we'd record something and then panic and think 'what the fuck do we do now?'!

"There have been other reasons, too, for taking our time, let me tell you. I mean, the past year, *God*..." James chokes as if something nasty has just got caught in his throat. "It's been up and down. After the last album, we did a few one-off shows, and I guess things were OK for a little while. But then we started rehearsals, and things always start to go downhill from there.

"With us, it seems like any work we do or anything in the studio is high stress or tension depending on how much time we have. It's like the whole vibe is riddled with stress, because somebody can't play a part, or because *he's* mad at someone, or someone's mad at *him*, or...!"

But, surely, if it was *easy*, wouldn't the result be less satisfying? After all, anything worth striving for is supposed to take time to achieve.

"I don't know...! Maybe the tension does help, it kinda pushes the energy in a certain way, but sometimes I think that kind of pressure can't all be good. Sure, there's a need for tension, but *our* kind of tension can get very very down..."

So, what of the end result of all this stressful activity? For us outsiders, 'Siamese Dream' would appear to be worth any kind of hassle. You can hear the tension when you know it's there, but that's an indepth judgement that can only be cast after countless studied appreciations. Let's consider it on a more superficial level because, after all, most of us will be taking it on face value for those first few vital spins. I remember Billy (head honcho when it comes to song-writing) saying once that he was quite capable of writing Pop songs, but that he just didn't want to. It seems to me that, though there is nothing remotely 'Pop' about 'Siamese Dream' (it's as hippy-dippy as you can get), there are more intensely accessible hooks within this album than there were within the last. James, who co-wrote two numbers, 'Suma' and 'Mayonnaise', with Billy, pauses to consider.

"I know what you mean. Billy loves Pop music and, I've got to admit, it's hard *not* to like Pop music. So there are certainly tracks that are much closer to that Pop element than before, but in a very Pumpkins sort of way! But there's also a real Rock flavour to this album. I think 'Gish' gave us a base from which to work on. Having blasted out that first album, we now have the opportunity to sit back and experiment more, like throwing in those dramatic orchestral bits. We can now add elements to what 'Gish' opened up for us.

"One of Billy's big focuses when it comes to writing is obviously to have that gut feeling, but also to have the power of a Rock band, like Led Zeppelin or whoever, though not to be so dumb about it, you know not so retro, and without all the demons and elves and shit!

"Without sounding immodest, though, I think we could play any kind of style, but it would always sound like *us*. On the whole, I think 'Siamese Dream' is a lot more mature, dynamic, jammier, more deranged, and definitely flies off in more directions than 'Gish', which is a much closer, more

"...the past year, *God*... It's been up and down. After the last album, we did a few one-off shows, and I guess things were OK for a little while. But then we started rehearsals, and things always start to go downhill from there."

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intimate album."
For Billy, that long waiting period before the release of 'Siamese Dream' is a whole different story to James' - not so much one of tension, but of isolation.
"We spent around 12 months working on the album - 12 months full of thoughts about success, about life 'on the road', about home and homelessness. Touring opened new horizons for us. For the first time, we spent nine continuous months on the road and, during that time you think a lot about your relationship with your home and family. With every week, I realised more how deep my roots in Chicago are and how much I missed my family and my friends back home. So it's not surprising that all 13 songs on 'Siamese Dream' are bittersweet."
Not that the Pumpkins would ever turn their backs on these necessary evils, nor are they concerned, as many bands claim to be, that success will change them, or turn them into some kind of wicked, materialistic monster. In fact, they're one of the first bands I've met who actually admit that they're looking forward to 'all that dosh'! Well, for fuck's sake, who wouldn't?! Billy expands.
"Think about it. After five years we were sick of travelling through the prairie in some little old van, from one dingy club to the next. We want to start earning some money!
"I'm convinced that money and success will give me more belief in my own abilities than I've had so far. I'm still a very insecure person. But, already, with every positive reaction towards 'Gish', I can feel my ego grow. And this feeling is important for me so that I can follow my creative path. And anyway, I've no problem with earning money for my work. After all, I'm fully committed, so I feel that's all right. And let's be honest: isn't everybody happy if they get good money for their work?"

"It's like the whole vibe is riddled with stress, because somebody can't play a part, or because *he's* mad at someone, or someone's mad at *him*..."

Yeah, of course! And the whole palaver of signing to a major seems to be going down particularly well in The Smashing Pumpkins camp as well, as drummer Jimmy Chamberlin confirms.
"A major company demands more from its employees than a small label, therefore we have to try even harder, which saves us from stagnation. It's high time people gave up the snobbish notion that only poor musicians who rehearse in garages and don't have enough to eat can write good songs. I've experienced those clichés for far too long, and I'm convinced that I can give my best even on a full stomach."
So money and spirituality *can* go hand-in-hand. Signing to a major and suddenly finding themselves in the extremely pleasant position of being able to afford a few luxuries hasn't altered their perspective. Billy, in his inimitable hippy jargon, affirms this.
"For us, music is much more than some ridiculous hobby. We centre all our energy and strength into sounds. And, as we're doing this collectively, a kind of spirituality is the result. In those moments, there is an affinity of souls. And music is our common mantra."
Sounds like a happy family but, as we've heard from James, this is no democratic team, what with Billy, to all intents and purposes, ruling the roost. But then, with little or no support from those who should know better in those early years when all he wanted to be was a Rock star, maybe he has a right to be a little, well, righteous.
"Not even my parents supported me. I come from a poor background and could have used every penny, but my dad told me to go out and get a proper job first. Only when he saw me on MTV did he decide to accept me and my job. If anger is the same thing as bitterness, then we're a very angry band. The cause stems from my youth. I was a freak, an outsider. And, up to the point when I stood on stage and thousands of people applauded us, I never overcame the feeling that something was wrong with me. I even tried to kill myself several times because I was convinced that I was in the wrong place on this planet. This experience caused a lot of bitterness, but I'm slowly breaking down all that bitterness song by song. Music has helped me to find my own identity."
Now that Billy's found himself, isn't it time he and his Pumpkins came and found *us*? Not that their neglect of England is *their* fault, of course - a bare smattering of gigs and a brief Reading Festival appearance are all we've had so far. That was down to finances. Now that the Pumpkins have signed to a major, they can afford to come and visit us for a full-scale tour and, indeed, that is what they're about to do, in September, as well as diving in briefly for an acoustic show at the end of June...
Yep, signing to a major hasn't changed the Pumpkins one jot, it's just made them more accessible to us and is, apparently, giving *them* more space to breathe creatively. Maybe money does talk after all. ■

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REVIEWS

ALBUMS
LIVE KILLERS
BOOKS
VIP AREA
VIDEOS
METAL MEDIA

ALBUM OF THE MONTH

OZZY OSBOURNE LIVE & LOUD

As the curtain closes on Ozzy's live career, it's comforting to note that he finished at the top. You'd be hard-pressed to find a more perfect performance of the 18 tracks on this double CD (plus 24-page booklet), which covers just about every bit of magic that Ozzy ever weaved.

Every classic moment is relived in graphic and vivid detail - a perfect tribute to one of the greats. Of course, it has one of the longest-awaited performances *ever* stuck right at the end of the second disc, but we'll come to that in a bit.

Opening with one of his finest moments in Sabbath, Ozzy and crew rip through two hours of classic mayhem, with the crowd constantly urged to "go fucking crazy" and to wave their cigarette lighters as often as possible.

If you haven't listened to Ozzy recently, then this is the album to make you get out your old albums. 'Mr Crowley' still sends the same old shivers up and down the spine, 'Shot In The Dark' is as fresh and catchy as it ever was, and 'Suicide Solution'? Timeless.

And then we have the reformed Sabbath, just for one song. Can you guess what it is? The moment is both chilling and moving. Whether you loved them or hated them, the significance of Ozzy's role- call can't help but get you reaching for the Kleenex. People will complain that he's trying to capitalise on the reformation. Who cares? These are only the same people who kept on hoping they would get back together anyway.

Sadly, this is only available on

CD so, if you don't have a player, rush out and get one. This is the album to tell your kids about in 20 years' time while you sigh 'He was a god'. 'Scuse me while I weep.

Tracks: Intro, Paranoid, I Don't Want To Change The World, Desire, Mr Crowley, I Don't Know, Road To Nowhere, Flying High Again, Suicide Solution, Goodbye To Romance, Shot In The Dark, No More Tears, Miracle Man, War Pigs, Bark At The Moon, Mama I'm Coming Home, Crazy Train, Black Sabbath, Changes.

Producer: Michael Wagener

Tony Dillon

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VARIOUS

'Last Action Hero' (Columbia)

Tracks: Big Gun (AC/DC), What The Hell Have I (Alice In Chains), Angry Again (Megadeth), Real World (Queensrÿche), Two Steps Behind (Def Leppard), Poison My Eyes (Anthrax), Dream On (Aerosmith), A Little Bitter (Alice In Chains), Cock The Hammer (Cypress Hill), Swim (Fishbone), Last Action Hero (Tesla), Jack The Ripper (Michael Kamen).

Leap from tall buildings! Smash glass! Kill hundreds of people!
Yes, it's the sound-track to America, where the myth of glamorous violence is set to music. Everyone enjoys action movies, and 'Last Action Hero' is going to be one of the best, with Arnold Schwarzenegger playing roles from all his most entertaining movies. He even slips in a bit of Shakespeare, just to prove he really can act and not just grunt "I'll be back."
Violence doesn't usually happen with exciting backing music and fantastic visual effects. It usually takes place in circumstances of sordid anonymity. However, accepting our entry into fantasy land, this is an action-packed collection of original songs by some of the hottest bands ever to swing a mailed fist. Most of the material has been recorded especially for the movie, and one of the best cuts is the exciting 'Poison My Eyes' by Anthrax, which has some amazing drumming and power chords.
AC/DC rock out with Brian Johnson growling 'Big Gun.' Megadeth's 'Angry Again' has Dave 'Mr Angry' Mustaine sounding like a phone pest. Less violent are offerings by Queensrÿche with the haunting 'Real World' and Def Leppard with 'Two Steps Behind'. There is a live performance, Aerosmith's 'Dream On', on which Steven Tyler sings with restrained passion. Alice In Chains' 'A Little Bitter' has one of those grinding guitar riffs ideal for drilling through concrete. You can safely skip over the tedious rap cut, 'Cock The Hammer' by Cypress Hill and Fishbone's equally boring 'Swim'.
Tesla produce one of their typically mutant arrangements on the title-track, full of snarling, angst-ridden vocals. Michael Kamen, the 'Die Hard' theme composer, offers a much more sophisticated piece with his atmospheric instrumental, 'Jack The Ripper'.
Ripping fun and a great compilation for your next bad-tempered drive in the rush-hour.

Chris Welch **4**

MANIC STREET PREACHERS

'Gold Against The Soul' (Columbia)

Tracks: Sleepflower, From Despair To Where, La Tristesse Durera, Yourself, Life Becomes A Landslide, Drug Drug Druggy, Roses In The Hospital, Nostalgic Pushead, Sympathy Of Tourette, Gold Against The Soul.
Producer: Dave Eringa

So The Manics have a new album. You know what that means - time for every British journalist to wax philosophical about the 'relevance' and/or 'importance' of the band, from their clothes to their interviews. Occasionally, their music will be discussed as an afterthought.
But for the most part, there will be debates over whether or not the band are true working-class heroes or a sham, whether they are the logical progression from The Clash (no!), as well as titbits like Nicky Wire's Michael Stipe/HIV comments. It'll all be there plus a whole lot more.
Armed with this knowledge, you (the fans) will have to wade through the column inches and glean what you think is relevant and/or important about the band.
As far as I'm concerned, there is only the music. I say that not as a pretentious scribe, but as an American who only recently arrived on these shores. I missed out on the whole Manics hype of the past, so my view of the band is unencumbered by silly 4-Real carvings or whatever. I can only listen to the records and judge The Manics on the quality of their songs.
Upon hearing the new album, I was surprised by its glamminess. Sure, it's reminiscent of the Seventies, but not the Brit Punk of '77 I was expecting. This is closer to T-Rex and Slade. The very fact that they surprised me was enough to get my attention and certainly won them some points.
On the whole, this is good stuff. The single, 'From Despair To Where', is a definite hit. 'Drug Drug Druggy' is a catchy Glam/Pop affair, and the title-track has a funky riff that won't quit. The album is a genuine guitar/bass/drums thing and it's hard to go wrong with that formula combined with good songs.
Just remember that an unbiased view said that it's not the most socially relevant event of the year, it's only Rock'n'Roll.

MANIC STREET PREACHERS 'Gold Against The Soul'

Josh Russell **4**

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SMASHING PUMPKINS

'Siamese Dream' (Virgin/Hut)

Tracks: Cherub Rock, Quiet, Today, Hummer, Rocket, Disarm, Soma, Geek USA, Mayonnaise, Spaceboy, Silverfuck, Sweet Sweet, Luna.
Producer: Butch Vig

Two years. Two bloody years! It's been two years since the Smashing Pumpkins have given us any full-length shit. Was it worth the wait? Of course it sodding was!
'Hummer' has one hell of a bouncy bass-line, and a tune that switches from the soft, laid-back quality that is rapidly becoming a Pumpkin trademark, into guitar madness that still manages to keep that mellow appeal, with a guitar solo that is *so* mellow, it takes on an almost keyboard-like essence.
'Rocket' continues along the same sweet lines, begging the listener *not* to headbang, but to gently sway from side-to-side (sounds stupid I know, but wait till you hear it). By the time we get to 'Geek USA', we're back in rage mode, back in 'Gish' territory, with sharp riffs (*still* with a touch of the mellows), fantastically tight drums that leap all over the place, yet keep everything together, and those typical Billy Corgan vocals that are clear as a bell, yet take a good straining to hear.
'Spaceboy' is just too laid-back to be true. You'll find yourself working away one minute, only to realise that you've drifted off somewhere, staring blankly into space, thinking about something close to your heart... It's not worth me even trying to explain it, you'll see what I mean.
This is definitely one of those records which will grab each person differently. Everyone will have their favourite little bit, which will probably be different to the next person's. Mine happens to be the screaming guitar that jumps in all of a sudden on 'Quiet', and explodes into three minutes of guitar madness.
All in all, the Smashing Pumpkins have created a more relaxed record this time around. Perhaps a little difficult to get into straight off, but there's something about it that keeps you coming back to it, keeps you listening to one song after another, until the record's over and you're back at the start. I don't rate it better than 'Gish', but the test of time could easily make me eat my words.

Neil Aldis **5**

LOVE/HATE

'Let's Rumble' (RCA)

Tracks: Let's Rumble, Spinning Wheel, Boozer, Wrong Side Of The Grape, Devil's Squaw, Beer Money, Here's To You, Sexical, Miracles, Flower.
Producer: Love/Hate

So they're back, the resilient, sometimes comical LA outfit whose previous label, Columbia, saw fit to drop them because the States have less taste than we have. 'Wasted In America' was such a dramatic confirmation of Love/Hate's unique Punk/Pop versatility hinted at on their first, 'Blackout In The Red Room', that we in the UK bought it and bought it. Without going into all the meandering business details, RCA have now signed them after that bleak label-less period - albeit with little fanfare, but at least there's a tour on its way.
The title-track opens on a juicy Thrash note before settling into the familiar Love/Hate rumble'n'roll, though with a much tougher attitude than before. Jizzy's vocals still have that distinctive, glass-shattering power and Skid's bass is still an idiotic, playful chatter.
'Boozer' is the only surprise - a Techno-Rap that attempts to keep up with the times, but actually, Skid, there is a certain cold quality about this that I haven't heard before. 'Let's Rumble' has more musical depth than before, but, guess what? On Skid's admission, this is"traditional beer- drinking Love/Hate!". Indeed. Enjoy the rumble and expect exactly what you expect.

Pippa Lang **4**

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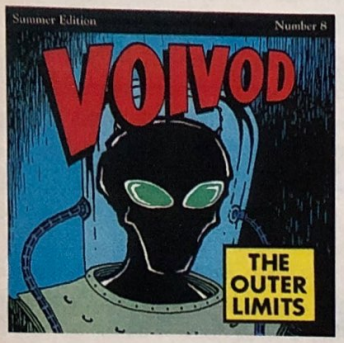
CD MC LP REVIEWS



VOIVOD
'The Outer Limits'
(MCA)

Tracks: Fix My Heart, Moonbeam Ryder, Le Pont Noir, The Nile Song, Lost Machine, Time Warp, Jack Luminous, Wrong Way Street.

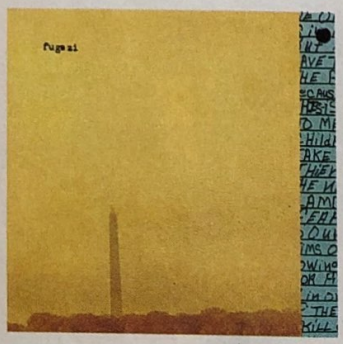
This Quebec trio is a bit weird, don't you think? I mean, if you read their press release! UFOs, cyberpunk, Chaos Theory... I thought they were a just a good band with a heavy sound!

According to more informed sources, however, Voivod's eighth album is 'a move towards a more classic science-fiction feel'. Now what the hell is all that?

But who am I to judge? Nuttiness aside, Voivod's new album is a seriously rocking affair. 'Fix My Heart', 'Le Pont Noir' and 'Lost Machine' are all supercharged forays into, erm, dream-inspired cyber-Rock.

Unfortunately, Voivod's fascination with all things cyber does them in. 'Jack Luminous', the album's centrepiece, is 'the tale of a US President, digitally created from bytes and pieces of computer animation'. Fair enough, but the song is fucking 17 minutes long! Sorry, I just don't hold with that sort of thing, but I like the album, so I'll ignore it when I give my rating. Strange subject matter notwithstanding, it packs a sizeable punch.

Josh Russell 4



FUGAZI
'In On The Kill Taker'
(Dischord)

Tracks: Facet Squared, Public Witness Program, Returning The Screw, Smallpox Champion, Rend It, 23 Beats Off, Sweet And Low, Cassavetes, Great Cop, Walken's Syndrome, Instrument, Last Chance For A Slow Dance.
Producers: Ted Nicely & Fugazi

Thank God, Fugazi are back. For those of you who (like me) thought that 1991's mega-disappointing 'Steady Diet Of Nothing' spelled the end of the Last Great Indie Band, you can relax. They're back and possibly better than ever.

'Facet Squared', the opening track, is a real stormer. MacKaye and co are in a fine'n'frenzied form that carries over into the remainder of the album.

'Public Witness Program' and 'Great Cop' are urgent pounders in the great Fugazi tradition. One listen is all you need to fall over with rapturous delight. 'Returning The Screw' is, perhaps, the ultimate Fugazi track. Beginning delicately, the song ends on a crashing note. 'Anthemic' is the only fitting adjective. A definite contender for 'Song Of The Year' honours.

Other delights include 'Smallpox Champion' and 'Walken's Syndrome', but the album itself is the real gem. Buy it and you won't be sorry.

Josh Russell 5

URGE OVERKILL
'Saturation'
(Geffen)

Tracks: Sister Havana, Tequila Sundae, Positive Bleed, Back On Me, Woman 2 Woman, Bottle Of Fur, Crack Babies, The Stalker, Dropout, Erica Kane, Nite And Grey, Heaven 90210.

Urge Overkill suffer from 'wrong name' syndrome. Not that that's necessarily bad. See, what we have here is Rock. Plain and simple Rock and, unless I'm mistaken, Urge Overkill aren't supposed to sound anything like 'Rock'. Thrash, maybe. *Punk* Rock most certainly, but not plain old, simple old *Rock*. Yet here is the answer, for Urge's background is, you've guessed it, Punk Rock.

What they used to sound like is a mystery to me, but this seems to be a new direction. Opener 'Sister Savana' could be from Georgia, Atlanta. It's got that Southern groove and a bloody annoying chorus, perfect for MTV. Horrible.

See, this is going to get bought by people who will slag Rock music off quicker than I can shit, yet will call this one of the best releases of the year. Maybe some of them will notice that it's Rock and learn a thing or two. You never know.

I liked it a bit, but I didn't learn much.

Neil Aldis 3

SUICIDAL TENDENCIES
'Still Cyco After All These Years'
(Epic)

Tracks: Suicide's An Alternative, Two Sided Politics, Subliminal, I Shot The Devil, Won't Fall In Love Today, Institutionalised, War Inside My Head, Don't Give Me Your Nothing, Memories Of Tomorrow, Possessed, I Saw Your Money, Fascist Pig, A Little Each Day, I Want More, Suicide Failure.

Producer: Suicidal Tendencies

Why Suicidal Tendencies have felt the urge to completely rerecord their first album and parts of their second is still a question that needs to be answered. Whilst I hope the answer would be for fun, I have a horrible, sneaking suspicion that this either exists because their bank balance isn't quite what they'd like it to be, or they don't consider the original recordings to be much cop. And that, quite frankly, is bollocks. Suicidal's first album is one of *the* essential Hard-core releases and should be left as such. The ropey production makes the record, make no mistake.

However, 'Still Cyco', if not slightly more polished, does a fine job in capturing Suicidal's original high-speed Hard-core vibe and is (professionally) a marked improvement on the original, and at least a million times better than some of the pap Suicidal have released since then. With not a slap-bass in sight, Suicidal have controlled their muso urges and gone full-tilt, making some of the songs actually faster than the originals!

'Still Cyco After All These Years'? If this album is any indication as to the band's future plans then, without a doubt, the answer would have to be a resounding 'yes!'.

James Sherry 4

MERCYFUL FATE
'In The Shadows'
(Music For Nations)

Tracks: Egypt, Bell Witch, The Old Oak, Shadows, A Gruesome Time, Thirteen Invitations, Room Of Golden Air, Legend Of The Headless Rider, Is That You Melissa, Return Of The Vampire.
Producer: King Diamond

So, 'The Fate' are still around, are they? Still, like they always say: when your own career is in doubt - reform! You might not be able to rework that old magic, but there's every likelihood that what you come up with will be absolute cack, as is the case here. Nine new songs and a rerecorded version of the old standard, 'Return Of The Vampire'. Guess which song is the best one on here?

My biggest problem with King Diamond is that I don't find him to be a particularly good song-writer. A talented singer and a very clever media manipulator perhaps, but all that operatic rambling does nothing for me. Opera is structured like a well-written play, with feeling and flow. The only thing that the tracks on here have in common with Opera is the fact that some of the notes are sung in a high-pitched wobbly voice.

The album rambles through the same old fantasy lyrics, dealing with witches and other mystical tokens, with about as much rhythm or hook as rain on a tin roof. Piss poor.

Tony Dillon 1

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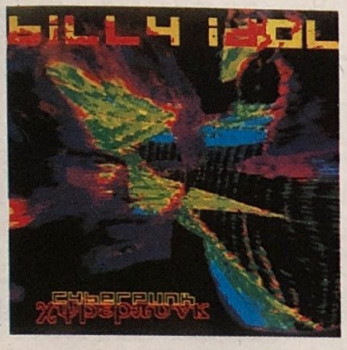
CD MC LP REVIEWS



BILLY IDOL
'Cyberpunk'
(Chrysalis)

Tracks: Wasteland, Shock, Tomorrow People, Adam In Chains, Neuromancer, Power Junkie, Love Labours, Heroin, Shangrila, Concrete Kingdom, Venus, Then The Night Comes, Mother Dawn.
Producer: Robin Hancock

'Do you want to be hypnotised and see the shape of things to come?' ('Adam In Chains')
No. Not if it sounds like this. Whilst I am well aware of the amount of time, effort and (even) imagination that has gone into the creation of Billy Idol's first full-blown concept LP, I'm afraid to say that the end result sounds dated, dull and banal beyond belief. Quite who Billy thinks this album of supposed studio wizardry and second-rate Dance-Rock is going to appeal to is quite beyond me.
In an age where, in all corners of the musical sphere, people are pushing the boundaries, creating new sounds and sound fresh and alive, it's with great disappointment that I report to you that someone who *should* know better has created *this*. Sure, Generation X were a truly great band, but this album is all the proof you need to show that those hazy days of Punk Rock are long gone for Billy.
If this is all his obviously addled mind can conjure up, then it's a sad, sad day for fans of the 'Rebel Yell', because this is crap, crap, crap! Sorry Billy.

James Sherry **1**

SAXON
'Forever Free'
(Warhammer)

Tracks: Forever Free, Hole In The Sky, Just Wanna Make Love To You, Get Down And Dirty, Iron Wheels, One Step Away, Can't Stop Rockin', Night Hunter, Grind, Cloud Nine.
Producers: Peter Cebul, Herwig Ursin & Graham Royce

You've got to hand it to them, they just keep on trying. Yes, Saxon are back yet again, with what could be their best album in years. The titles are as old as the hills, and Biff still has that irritatingly whiny voice but, musically, it's not bad at all. It could be better, it could be a *lot* better, but it ain't bad at all. Perhaps, with the second NWOBHM just around the corner, Saxon's moment could be upon us. Really.
Lyrically, it's all the same guff - Biff's never-ending struggle against the rest of the world, backed up by the power of Rock'n'Roll. Those whee-uls of stee-ul keep on spinning, and there's even some time to get down and dirty occasionally. As commercial as ever, the tracks feature the kind of choruses that only the kind of guy who stands in toilets with a cucumber down his trousers could write.
The British music scene will never die while there are Rock gods like Biff about. True, it might bubble under and plod about for a while but, when they find their roots, Saxon will be capable of something quite impressive. This is the best start they've had in ages.

Tony Dillon **3**

IGGY POP
'Suck On This'
(Revenge)

Tracks: Raw Power, 1969, Turn Blue, Sister Midnight, I Need Somebody, Search And Destroy, TV Eye, Dirt, Fun Time, Gimme Danger, No Fun, I Wanna Be Your Dog.

You know kiddies, once upon a time, before Ozzy and Alice Cooper, there was a band called The Stooges. They were the craziest, the wildest, and one of the greatest groups of all time. Iggy Pop's antics and music with the band set the standard for all future nutty frontmen from Vince Neil to Mike Patton.
Now, Iggy is the stuff of legends, and here's the album to prove it. This isn't some lame 20th anniversary revue. This is Iggy solo in 1977, when he was still a fucked-up maniac. Needless to say, it's a dizzyingly great live collection.
Ably backed by three-quarters of Tin Machine (the Sales Brothers and long-time fan/pal David Bowie), Iggy delivers the goods. All the essential Stooges' tracks are here, from 'Raw Power' to '1969' to 'No Fun'.
Adding to the wealth are the classics, 'Search And Destroy' and 'I Wanna Be Your Dog'. It's all just so damn good, there's really not much else to say.
The actual playing is fairly good and the sound is only decent, but a totally competent and sonically crisp live Iggy just wouldn't be right. Suck on this, it's good for you.

Josh Russell **5**

GREEN JELLY
'Cereal Killer Soundtrack'
(Zoo Entertainment)

Tracks: Obey the Cowgod, Three Little Pigs, Cereal Killer, Rock'n'Roll Pumpkin, Anarchy In The UK, Electric Harley House (Of Love), Trippin' On XTC, Misadventures Of Shitman, House Me Teenage Rave, Flight Of The Skajaquada, Green Jelly Theme Song.

I know, I know, just what we need, another one of those funny bands. Except they never are. And, because you can't take them seriously as comedy (does that make sense?), you have to judge this sort of thing on the merits of its overall sound. Which usually equals a bad review.
Green Jelly, like GWAR, simply aren't funny. I'm sitting here drinking loads and loads of lager and I'm not even smiling. Not even when they acknowledge ripping off Metallica in 'Electric Harley House (Of Love)'.
So what are we left with? A rather silly album, both lyrically and musically. The music is basically cheesy Rock or Speed Metal. It's not terrible, but it is terribly uninteresting. And the lyrics are just stupid. I won't go into it. A quick glance at the song-titles and you can probably guess.
What I wonder is, just who is the intended audience? It can't be serious music fans, and it just isn't good enough to rival Spinal Tap.
One positive note, their rather Flintstones-obsessed cover of 'Anarchy In The UK' is not the worst version of that song ever (Mötley Crüe still hold that distinction). All in all, this is an album for a late night party joke.

Josh Russell **2**

4 NON BLONDES
'Bigger, Better, Faster, More!'
(East West)

Tracks: Train, Superfly, What's Up, Pleasantly Blue, Morphine & Chocolate, Spaceman, Old Mr Heffer, Calling All The People, Mr President, Drifting, No Place Like Home.
Producer: David Tickle

This is the debut album from a band who not only have no blonde hair between them, but are also one of the most exciting acts to have come out of San Francisco in quite some time. Picture Pearl Jam but remove any trace of Seattle, while retaining the wild expressionism and spontaneity, add a little more of a harsh edge, and remove a lot of the acoustic guitar. Now all you need are a few songs that bounce between Punk and Kate Bush, and you've more or less got 4 Non Blondes.
The album flies between the sublime ('What's Up' and 'Drifting') and the wildly trip-inducing ('Morphine & Chocolate'), to the desperately panicky ('Spaceman'), all carried out in one of the freshest approaches to Hard Rock seen in a while. This album won the band the accolade of 'Best Debut Album' from a well-known magazine in the US, and the title of 'Best New Band Of The Year' from a high-brow San Francisco paper. If you like your Rock hard, soft, bent, unusual or frighteningly lucid, then you'll definitely want to hear this. Oh, and most of the band are female, but what's that got to do with anything?

Tony Dillon **5**

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CD MC LP REVIEWS

MORBID ANGEL
'Covenant'
(Earache)

Tracks: Rapture, Pain Devine, World Of Shit (The Promised Land), Vengeance Is Mine, Lion's Den, Blood On My Hands, Angel Of Disease, Sworn To Black, Nar Mattaru, God Of Emptiness.

Wow, this is gonna surprise a lot of you. What's more you're gonna love it! Morbid Angel have gone one step further and come back with a bone-crushing piece of Noise! As soon as it's on the deck, they're off into madness, steaming through immense walls of power. We're talking enough speed and sheer bloody chaos to compete with Slayer's 'Reign In Blood' here. No, I'm not kidding, this is ugly music, this will piss of the neighbours no sweat. It'll empty a room in seconds flat, no- one but the sickest of sickos will come to your parties (sound good?).

Pete Sandoval's drumming is, yet again, something to marvel at, playing at incredible speeds, enough to give Mick Harris a darn good run for his money. What has changed is the guitar solos and the general arrangements. No longer are they the complex technical impossibilities, instead what we have are basic, straight down-the-line brutalities.

There's no point picking out tracks, they all smash their way through everything, but my personal favourite is 'Angel Of Disease'. It's like Death Metal Punk Rock! Outrageous.

Neil Aldis **5**

CIRCUS OF POWER
'Magic & Madness'
(Columbia)

Tracks: Swamp Devil, Evil Woman, Heaven & Hell, Circles, Poison Girl, Shine, Dreams Tonight, Mama Tequila, Black Roses, Waitin' For The Wizard, Outta My Head, Slip Away.
Producer: Thom Panunizo

Fuckin' hell! The last time I heard about Circus Of Power, they were playing with Jane's Addiction and Iggy Pop in New York City. That was in 1988.

Now, five years later, here they are with a new album, and with a fairly similar sound to the last thing I heard by them. In other words, they are still a Cult/GN'R type band. You know, very Hard Rock that isn't quite Metal, but comes pretty close.

Actually, they bear a very strong resemblance to The Cult (pre- Dance music, natch). Check out the song-titles and the references to wolves and spirits and all that sort of stuff.

In all truth, it's basically OK. Pretty run-of-the-mill stuff, but you can put it on and it'll be loud and hard. That's not saying much, though. There's always a place for rootsy Rock'n'Roll, even if it *is* uninteresting. And this is another band who go on too long (how many does that make?!). 12 songs that last almost an hour. Sorry, but for straightforward guitar Rock, that's a bit much.

I can't say too much for or against this record. But I guess that makes me against.

Josh Russell **2**

AGNOSTIC FRONT
'Last Warning'
(Relativity)

Tracks: Undertow, Your Mistake/Victim In Pain, One Voice, Infiltrate/Strength, United Blood, Public Assistance/Over The Edge, Blind Justice/Last Warning, Crucified, Toxic Shock/United & Strong, Fascist Attitudes, Anthem/The Eliminator, No One Rules, Final War, Last Warning, Traitor, Friend Or Foe, United Blood, Fight, Discriminate Me, In Control, Crucial Changes.

Let's get one thing straight. This is definitely a fan's record. Agnostic Front have been around for too long to generate any new interest but, for those of you with a bit of a conscience, most of the money from this record will go towards the 'Aids Awareness' fund. Add to that the fact that this is Agnostic Front's last record, and you get a few people with a bit of interest.

Well, sound-wise, it's okay, you can hear all the instruments, but the thing that's missing is that Hard-core *crunch* that this kind of thing needs to make it interesting. To be honest, it's bloody boring. It sounds like second-rate Punk Rock (I blame the soft sound), and you just end up thinking 'here comes another one'.

I guess this is a nostalgia record, you know the old 'ah yes, I remember this one, they played it back in '83 down the Dog And Shite in Piddlington' syndrome. Fine if you were there, fuck boring if you weren't.

Neil Aldis **3**

TREPONEM PAL
'Excess & Overdrive'
(Roadrunner)

Tracks: Out Of Reach, Pushing You Too Far, Excess And Overdrive, For Progress, Crimson Garden, Stoned On Your Hate, Nowhere Land, Blow Me Out, Sometimes, Full Moon, Excess And Overdrive (Remix).
Producer: Franz Treichler

It might seem like an unusual name for a band but, once you learn that they're actually French, then things slip into place. With tracks that somehow manage to blend Industrial and Thrash Metal together, with the odd sniff of Hard-core, this Parisian five-piece are still trying to find their niche after two none-too- successful albums. They still haven't found it.

Without wishing to sound prejudiced, the French have never really made much of a mark in the world of music, let alone the world of Metal. The language barrier is something that Treponem Pal have managed to conquer quite easily - distort the vocals to the point where you can't make out individual words, and let the guitars do the talking.

It's not all that bad, really. After all, both vocalist Marco Neves and guitarist Michel Bassin recently played as part of the touring Ministry line-up, something that shows strongly on tracks like 'Out Of Reach' and 'Crimson Garden' but, unfortunately, they don't come close to the original. Keep trying, boys.

Tony Dillon **2**

CORONER
Grin
(Noise)

Tracks: Dream Path, The Lethargic Age, Internal Conflicts, Caveat (To The Coming), Serpent Moves, Status: Still Thinking, Theme For Silence, Paralized, Mesmerized, Grin (Nails Hurt), Host.
Producer: Karl Walterbach

This, the Swiss band's fifth album, shows them slowing down and redefining their sleek monster of a sound in a real groove-orientated way. A style that's almost unrecognisable if you're familiar with the combo's hyper-speedy and hyper-technical late Eighties releases. No longer do the band feel a need to over- complicate in order to show us their instrumental proficiency at every conceivable moment. These tracks breathe with atmospheric gaps that give the material great depth and style.

The production is crystal-clear giving these lengthy songs (most of them clocking in at over six minutes) a strangely ambient and relaxing feel - and that's something I never thought I'd say about a Coroner release.

The only reservation I have, and its only slight, are the rather restricted vocals of Ron Royce. Nowhere on these tracks does he progress beyond the gutteral growl he's used since the band's first album.

This is a quality album that is well-crafted from a band who have a history of the same, and I'm sure the next release will be just as good.

Richard J Savage **4**

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CD MC LP REVIEWS

DEEP PURPLE
'The Battle Rages On'
(BMG)

Tracks: Battle Rages On, Lick It Up, Auya, Talk About Love, Time To Kill, Ramshackle Man, A Twist In The Tale, Nasty Piece Of Work, Solitaire, One Man's Meat.

Rock out you chaps! Yes folks, those mighty titans of the Seventies have come roaring back.... But enough of these clichés. Let us take a long, hard look at what we have here.

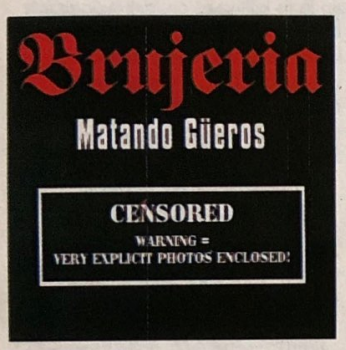
It's stomping, energetic music all right, and the famed Mk II Purple line-up are reunited. Ian Gillan's back at the mic and Ritchie Blackmore is safely at the guitar helm, while Jon Lord toils over his mighty organ. But routine rockers like 'Battle Rages On' and 'Lick It Up' will not, I'm afraid, relate to the new generation of beat fiends.

A quick straw poll among Metal Hammer staffers revealed a lot of abuse and cries of "appalling!". Have they no respect for legends? Answer - not a lot. But us older rhythm fans will dance wildly in the streets to the swirling sound of the Hammond organ, and those devilish heavy guitar licks.

And herein lies the rub. If the band had stuck to the Blues and played more tunes that suit their style, then this would have been a fine album. 'Ramshackle Man' makes up for earlier tracks that seem more redolent of the Eighties. Here, the material sounds more like Bon Jovi and Magnum cast-offs.

Purple are still a powerful force and, technically, are better than ever. But they should have done a Gary Moore, and gone more for the music they know and love best. In that respect, side two (of the tape) does show a vast improvement. 'A Twist In The Tale' is a fast burn-up, with more superb Blackmore guitar work. The arrangement and production here are much more in the Progressive Rock tradition, if that isn't a contradiction in terms. The production is tight and powerful on the anthemic 'One Man's Meat', on which they sound more like AC/DC. There is even a sudden leap into Funk grooves, and Ian's voice undergoes considerable electronic enhancement. Purple fans will be pleased that the band are still active, but I doubt they'll be moshing to this at the Cartoon, Croydon, tonight.

Chris Welch 3



BRUJERIA
'Matando Gueros'
(Roadrunner)

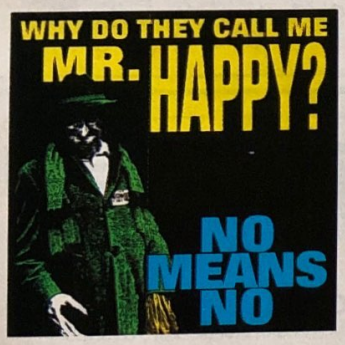
Tracks: Pura De Venta, Leyes Narcos, Sacrificio, Santa Lucia, Matando Gueros, Seis Seis Seis, Cruza La Frontera, Grenudos Locos, Chingo De Mecos, Narcos-Satanicos, Desperado, Culeros, Misas Negras (Sacrificio III), Chinga Tu Madre, Verga Del Brujo/Estan Chingados, Molestando Ninos Muertos, Machetazos (Sacrificio II), Castigo Del Brujo, Christo De La Roca.

It's pretty late. There's no-one else here. No-one that's supposed to be anyway. There's a bunch of Mexican guys with me. There's a gun at my head and a 12-inch knife at my balls. One of them, a huge, beer gutted unshaven mutha, is standing in the corner, watching the window. Around his waist is a belt with assorted 'prizes', a finger, an ear, a penis... even a small child's head. Some are outside, snorting coke off a screaming baby. The one with the gun in my face and the big knife is shouting at me in Mexican. This is Brujeria. This is your worst nightmare.

I don't know how, but they knew I was 'reviewing' their record tonight, and you can guess what they want. The music they play is pure evil. Death Metal. Non-stop Death Metal. They know I slag Death Metal a lot. They don't like that. They don't like me. They don't like anyone... unless they're dead.

The good thing is that they can't read English, but they know the difference between a '5' and a '1'. This could be the last thing I ever write, unless...

Neil Aldis 5



NOMEANSNO
'Why Do The Call Me Mr Happy?'
(Alternative Tentacles)

Tracks: The Land Of The Living, The River, Machine, Madness And Death, Happy Bridge, Kill Everyone Now, I Need You, Slowly Melting, Lullaby, Cats Sex And Nazis.

Producer: NoMeansNo

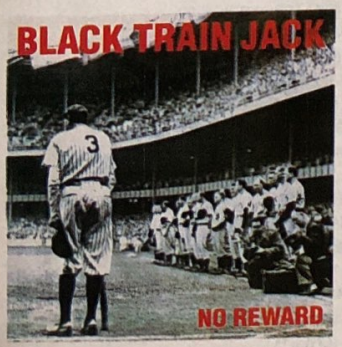
Vancouver's NoMeansNo have a little (ok, quite a bit) to learn about the beauty of finishing their songs before they go on too long.

Get this - this album contains 10 tracks and is a bloody *hour* long! I'm sorry, but there's simply no need for that. Certainly not from a Hard-core band. Don't they know about the beauty of the three-minute song? Obviously not.

This is a shame, because there is some cool stuff to be found here. The opening track, 'The Land Of The Living', is a wild ride with a very Dead Kennedys-type chorus. 'Madness And Death' is an appropriately frenzied number that segues nicely into 'Happy Bridge' which, in turn, blends nicely into the cheerily-titled, 'Kill Everyone Now'.

Unfortunately, these songs are all done in by their absurd lengths ('Kill Everyone Now' clocks in at eight minutes!). Guys, a little brevity can go a long way. Overlong is BORING!

Josh Russell 3



BLACK TRAIN JACK
'No Reward'
(Roadrunner)

Tracks: Time, This Is The Way, Guy Like Me, Who's That Man, Mad Doll, My Disciple, No Reward, Leap Frog, Someday, Newest One, One Love, Doesn't Matter.

Producer: Anthony Countey

Black Train Jack are a four-piece Hard-core/Punk band from New York with a difference. What difference? They're not angry. Not one bit. Not even a little *miffed*. They like New York. They are indifferent to most people, but they like some of them. They are also extremely talented song-writers and musicians, relying on more than a distortion pedal to create a really good, original- sounding Hard-core album.

Opener 'Time' is a full-on Thrash attack, but contains something uniquely melodic. 'Who's That Man' is the follow-up single Madonna never did, but only because she can't growl like Rob can.

The title-track is a superb piece of moody aggression, without resorting to swearing or rambling on about parents, politics or other social pressures. Possibly the most surprising track on here is the cover of the classic Marley track, 'One Love', thrashed up, given a Ramones touch and turned into a Punk riff-o-rama. Rob, as he is known, has a superb voice, with enough range and power to cover a wide variety of styles and, thankfully, the band are versatile enough to play along. The next big thing out of New York, no question.

Tony Dillon 5

SCREAM
'Fumble'/'Banging The Drum'
(Dischord)

Tracks: 'Fumble': Caffeine Drum, Sunmaker, Mardi Gras, Land Torn Down, Gods Look Down, Gas, Dying Days, Poppa Says, Rain. 'Banging The Drum': Banging The Drum, People People, ICYUOD, Nod To The East, Mineshaft Burning, The Rhythm Beating, Feel Like That, Walkin' By Myself, When I Rise, The Sing It Up Kidz, Choke Word.

Producers: Various

Two great things about Eighties Hard-core: its unpopularity and its brevity. How's that, you ask? Simple, because it was initially unpopular, we now get all these re-issues on CD. And, because the songs are usually pretty short, you can cram a shitload of tunes on one disc!

Take this Scream re-issue, for example. On a single disc, you get two LPs! Can't beat that, now can you?

Scream's nucleus is the brother duo of Peter (vocals) and Franz (guitar, vocals) Stahl, who are now in Wool. What will be most interesting to non-Hard-core fans, though, is that 'Fumble' features Nirvana's Dave Grohl on drums (and lead vocals on 'Gods Look Down').

Now, don't buy it just for the drumbeats, it's a pretty cool disc. 'Fumble' is probably the superior album, with fairly mature tracks like 'Rain' and great Hard-core blasts like 'Caffeine Dream' and 'Sunmaker'.

Still, 'Banging The Drum' is certainly not New Age and, with economics on your side, you can't go wrong!

Josh Russell 4

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HELMET
'Strap It On'
(East West)

Tracks: Repetition, Rude, Bad Mood, Sinatra, FBLA, Blacktop, Distracted, Make Room, Murder.

I'm sure we're all familiar with Helmet via 1992's crushing 'Meantime'. Thanks to that album's success, the band's debut has been rereleased.
'Strap It On' is a logical predecessor to 'Meantime'. The first album is equally pounding, but has a less orchestrated feel. Sure, the arrangements sound bloody complex, but there's a certain raw element that makes 'Strap It On' a cooler record than its follow-up.
Page Hamilton, Helmet's singer-songwriter-guitarist, flexes his Glenn Branca-trained guitar muscle on each track, with 'Repetition' and 'FBLA' standing out as true head splitters. John Stanier's drums sound more Rock'n'Roll and less Industrial on this album, which makes for a less irritating rhythm.
The Ozzy-era Black Sabbath comparisons that abounded on 'Meantime' are not found on the debut. Helmet simply sound like a mean, tortured beast that's been hooked up to a Marshall stack.
Enjoy it, but brace yourself.

Josh Russell **4**

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EROTIC JESUS
'Extravaganza'
(GUN)

Tracks: Put It Back, Nausea, The Fall, Get It Together, Power, Why, Identity, Pity, FUCK, Push, Anyway.
Producers: Heimi Mikus & Erotic Jesus

Dear oh dear, another one. Yeah, yet another 'funky bass' band. Ever since FNM and the Chili Peppers hit it big, everyone wants to be a Rap/Funk/Rock band.
Well, obviously everyone *can't* be. Not this lot, anyway, They're a bit more Metal than FNM or RHCP, but they have about one-tenth the soul. David Rubio tries to mix singing with funky stylings, but Mike Patton and Anthony Kiedis he ain't.
For the most part, the songs are dreadfully nondescript. Everything just sort of *sits* in your ears, instead of flooding your senses and affecting your mood. I just don't *care* about anything on this album, and that's instant death for any Rock band.
The band occasionally forsakes its pseudo-Funk for more Metal pastures, but it doesn't help. Nothing on this lives up to its billing as an 'extravaganza'. It's not that the album is a stand-out loser, it's just extremely derivative without any flair. There are better albums to spend your money on, trust me.

Josh Russel **1**

FLESH EATERS
'Crucified Lovers In Woman Hell'
(SST)

Tracks: Woman Hell (Radio Edit), Crucified Lovers, Woman Hell, If You

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REVIEWS

late-Seventies English experimentalists, Cabaret Voltaire (their 'Red Mecca' 'Voice Of America' period especially), and there are also references to be found in the works of Section 25 and Public Image Limited.
This is an album of curiously unsettling, yet quite calming mood music. Any time I'm feeling a little strange, I'll put it on again and, besides its a lot better than the last Napalm Death album. I'm sure even Mr Harris would agree with me on that.

Richard J Savage **3**

MAD COW DISEASE
'Goat Lung (The Mexican Approach)'
(Catalina Records)

Tracks: Brown, Sin Song, Meat, Iron, Symptoms, Jesus Wants Me For A Vegetable (Damascene Conversion Mix), Genital Torture, Decomposition, Sky Burial, Thrills And Disease.
Producers: Mad Cow Disease & Martin Johnson

'Techno-Grungers'. That's what their press release boasts in its very first sentence. Not too cool, I know. But bloody appropriate.
If nothing else, Mad Cow Disease (silly name, that) are INTENSE. Imagine a less 'Industrial' Ministry, and you'll have this Salisbury six-piece. Lame techo-beats do surface now and then, but the bulk of 'Goat Lung' is heavy guitars and pounding drums underneath the moans and drones of vocalist Jon Maple. Somehow, the band comes across as something of an Industrial act when, in truth, they are a Rock band with a fast'n'sludgy sound.
'Decomposition' takes a classic chord progression and makes it frighteningly heavy. 'Brown', 'Sin Song', and 'Meat', are typical skull crushers with hooks(!).
The album's centrepiece is 'Jesus Wants Me For A Vegetable', a sample-happy number that definitely sticks in your brain, but is a little too Techno for my taste. Much cooler is the unlisted Country version that closes the album.
In any event, you've got to give points to any band with a song called 'Genital Torture', right?!

Josh Russell **4**

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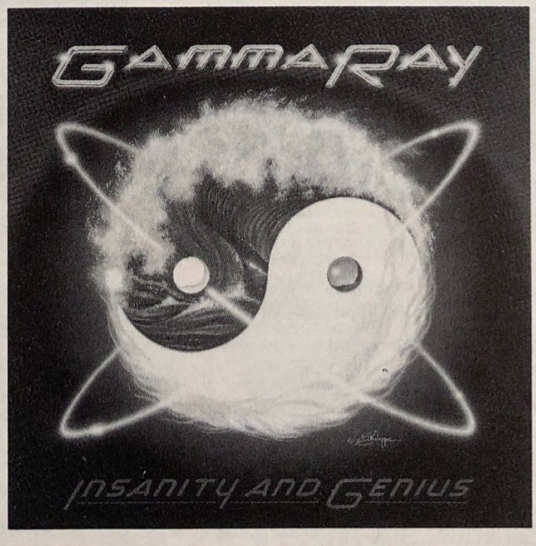

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Want Blood You Got It, Baby Won't Ya.

The Flesh Eaters, in case you don't know, are a part of the classic Eighties American Hard-core groups, along with DOA and Black Flag. And here they are in 1993, still on SST. You've gotta love it.
This mini-album is a heavy affair. It's not speed of light, it's actually not frenzied at all. But it is rockin' in every sense of the word.
Chris D's voice is a dark, smoky thing that gives the songs a bit of soul and a whole lot of personality. The two originals here, 'Woman Hell' and 'Crucified Lovers', are both winners, though the radio edit of the former packs a more concise punch than the full-length version.
Also included are two cool covers. The AC/DC rendition, 'If You Want Blood, You Got It', is a libido-driven number that delivers. Even better is 'Baby, Won't Ya', an old MC5 tune. It's a cool song and any band remotely worth a shit can have fun with it.
You can have fun with this, too.
Josh Russell 4

GENE LOVES JEZEBEL
'Heavenly Bodies'
(Savage)

Tracks: American Dreamer, Wild Horse, Josephina, Any Anxious Colour, Break The Chain, Down, In A Lonely Place, Sweet Sweet Rain, Rosary, Heavenly Body, Voice In The Dark.
Producer: Peter Walsh

Gene Loves Jezebel? Didn't they disappear sometime around '89? What the hell are they doing back here? Hmmm, a fine question.
The answer seems to be getting as far from their original 'Alternative' sound as possible. And doing a damn good job of it they are too. With production duties handled by Peter Walsh (Simple Minds), 'Heavenly Bodies' is a remarkably slick album. Way back in 1986, GLJ took America by storm, MTV fell at their feet and they scored a Top 10 Billboard Dance hit with 'Desire'. Baring this in mind, it's not hard to see what audience they're aiming at.
The current single, 'Josephina', smacks of U2 before their laughable reincarnation. 'Wild Horse' strays into radio- friendly Cultland. Hell! There's even a nice (in the worst possible way) slow ballad. MTV, take me now! You can almost hear AOR radio stations cheering beneath the multi-layered, tinkly synths.
'Heavenly Bodies' is an album crafted by fine musicians but, as long as they have one eye on the almighty dollar, Gene Loves Jezebel will continue creating safe, predictable music.
Gavin McNamara 3

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RICK DERRINGER
'Back To The Blues' (Roadrunner)

Tracks: Trouble In Paradise, Blue Suede Shoes, Blues All Night Long, Meantown Blues, Sorry For Your Heartache, Sink Or Swim, Diamond, Crybaby, Unsolved Mystery, Blue Velvet, Time To Go.

Jesus, what a biography! This man has played with EVERYONE and EVERYTHING! He sung 'Hang On Sloopy'! He played on Alice's 'Love It To Death'. Even Kiss, Bonnie Tyler and Cyndi Lauper have had him in their studios! With this kind of pedigree, you would expect one of the best Blues albums around, wouldn't you? Unfortunately, that isn't what you get. It's cool, but it ain't that cool.

I think the main stumbling block is the fact that the album is, well, so average. Almost bland in points, but not quite. Besides, bland would make it stand out, and that's something this album definitely doesn't do. It's just Blues for the masses, which, sadly, is a million miles away from the kind that makes you want to curl up in a rocking chair with a glass of bourbon.

To be fair, the songs on here are fine. Well written, excellently played and perfectly produced, but lacking a little something. I'm not altogether sure how to put it but, suffice to say that Stevie Ray Vaughan had it, Eric Clapton almost had it and Take That certainly don't have it. It's that something that makes you tap your feet in your own rhythm, by way of a new layer of music. True Blues can be played along to by anyone. Maybe this guy's just too good for his own good.

Tony Dillon **2**

MISHA CALVIN
'Evolution' (Vienna Records)

Tracks: Strangers, Ready Or Not, Put A Little Faith In Me, Valhalla, Reaper, Don't Let It Go, Can't Hold Me, Evolution, Here I Am, Heaven Only Knows

Hold on you chaps! Thought the power of the electric guitar had died with Jimi Hendrix? No way mate! Now, I may be just a punter but one quick blast of Misha Calvin's storming debut, 'Evolution' had me running to stick me jug 'oles in the bass bins! Misha Calvin is the self-styled best guitarist in the Eastern Bloc. No mean feat I s'pose. Certainly the guy knows how to burn the fret board, as they say in guitar mags. 'Evolution' is a pristine, gleaming, mind-bendingly technical expose of the man's prodigious talents on the ol' six string . Spanking the plank comes naturally to this strange human note factory, that's for sure! The flurries of speeding arpeggios rushing past the listener, colliding head on with the thundering drums of Hades are the sound of guitar ecstasy itself. And make no mistake! Erstwhile Black Sabbath warbler Tony Martin, gets the bellows working to the max on such melodic rockin' songs as 'Strangers', 'Ready Or Not', and the album's stand-out number, 'Reaper'. A powerful combination that will have you wondering just *what* planet he comes from! Steve Vai? Fuck off! Misha's yer man!

James Sherry **5**

SCORN
'Colossus' (Earache)

Tracks: Endless, Crimson Seed, Blackout, The Sky Is Loaded, Nothing Hunger, Beyond, Little Angel, White Irises Blind, Scorpionic, Nights Ash Black, Sunstroke.

Producer: John Wakelin

When drummer Michael Harris left Napalm Death, his idea was to "Create an even more extreme style of music". Teaming up with Nick Bullen (bass/vocals), the two ex-Napalm colleagues formed the core of Scorn.

Having found their first album, 'Vae Solis', pretty unlistenable and rather contrived in its attempts to be experimental, I was surprised to find this, their second album, much easier on the ear.

'Colossus' is an album of semi-ambient bass/drum workouts with droning indistinct vocals and fuzzy scratch guitar clocking in at just over an hour. It's not as original as the press release would have me believe, sounding uncannily like

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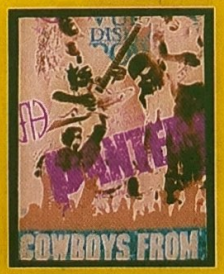

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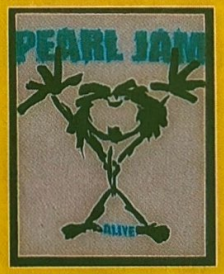

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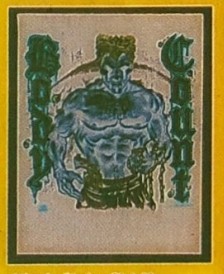
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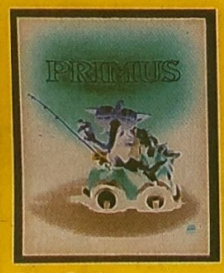

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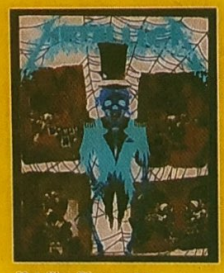
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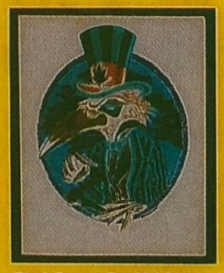
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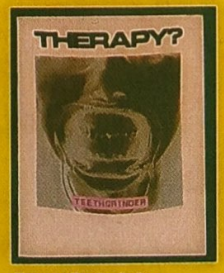

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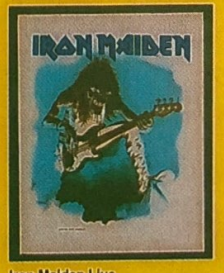

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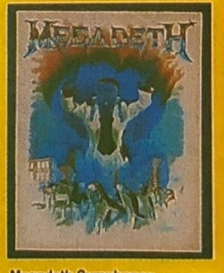

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METAL MEDIA

Summer's here at last, and TONY DILLON has dug out his slinky, sizzling, Metal shorts! Here's what to look out for on the games shelves this coming season.

SHOW US WHAT YOU'VE GOT!

GOAL!

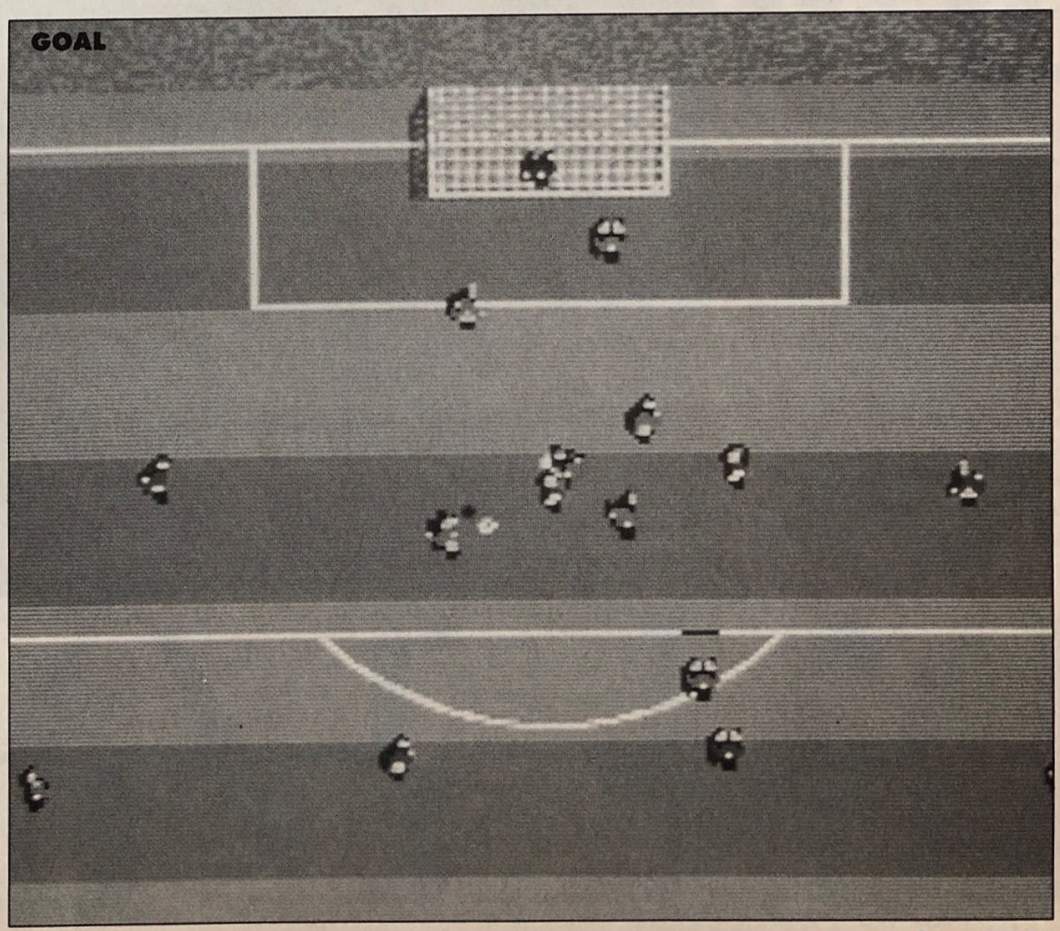
There can be few people who have played Anco's 'Kick Off' or 'Kick Off 2' that didn't like it. Most people are keen fans, and it is this select group of people who will be rubbing their hands with glee at the prospect of a new football title from coder Dino Dini. However, before they get too excited, perhaps I should point out that this isn't 'Kick Off 3'. Well, not in name anyway. Dino has left Anco and joined Virgin Games, and as Anco owns all rights to the 'Kick Off' name, Dino has had to move away from the tried and tested into slightly new waters with 'Goal!'. Looking at the screenshots on this page, you could be forgiven for thinking it looks exactly like 'Kick Off', and you wouldn't be far from the truth. 'Kick Off 3' was almost completed when Dino split with Anco, so a few tweaks and subtle changes later, 'Goal!' appeared.

So, what new facets does this latest title from the man who doesn't support a football team or play football himself sport? For a start, there are a generous number of different pitches to play on. The control method has been almost completely revamped, giving the players small turning circles and acceleration, rather than the milk-float-zero-to-sixty-from-a-standing-start movement employed in most football games! A new close-up mode can be used for tricky set pieces, such as penalties, and the goalkeepers are now smarter than ever. Sound like your cup of tea? 'Goal!' should be in the shops as you read this, so why not give it a kickabout?

THE LAWNMOWER MAN

This is an extremely tidy looking Super Nintendo title from the people that brought you 'SWIV' and 'Rodland'. Based on the film of the same name, which was loosely based and finally disassociated from the book of the same name, your aim is to find and conquer the once thick as two planks Jobe who has been turned into a super-being through the medium of Virtual Reality. It's probably best to smoke something illegal before trying to make sense of the plot though!

Although still in its very early



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stages at the moment (the game isn't due for release until September), 'Lawnmower Man' is already extremely playable. Spread over three basic game types (side-on scrolling, third person sprite-based 3D and a unique polygon 3D system) the game is as varied as it is challenging. Interestingly enough, while everyone is making a lot of noise about 'Starfox' and its use of a new 3D custom graphic chip, it has to be noted that 'Lawnmower Man' is doing polygons of the same speed and complexity *without* the chip - quite a feat!
We'll bring you a full review as soon as we can get our hands on a finished copy.

UP AND COMING

Here's a quick look at what to expect in the near future joypad fans!

CORE DESIGN

These guys are looking strong with 'Chuck Rock 2' for the SNES and Megadrive, 'Thunderhawk' for the Mega-CD (a very tasty little item, I might add) and a 360 degree scrolling 'Shoot-Em- Up' for the Amiga.

EMPIRE

Empire are finally branching into the SNES market with a huge bundle of games, including the unbelievable 'Cyberspace', the superb 'Yogi Bear' and 'Space Ace' (unfortunately not based on the adventures of Kiss' mad-as-a-donkey-in-a-racing-car erstwhile guitarist 'Space' Ace Frehley), and the totally unwanted 'Gazza'. I mean, really, *who* would want to play a game based on a grizzling, overweight, loutish, beer fiend of a football player, who

YOGI BEAR

METAL MEDIA

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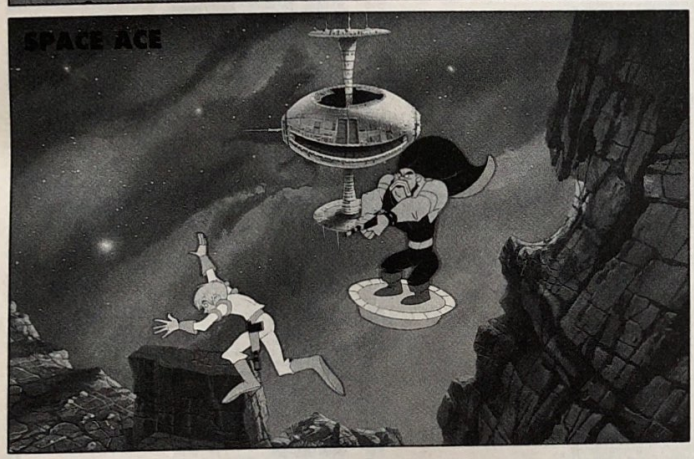
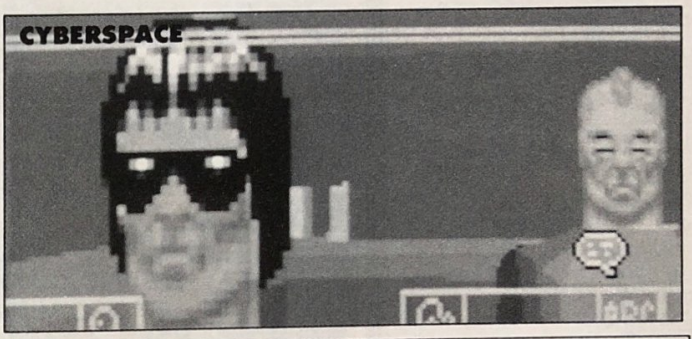
METAL MEDIA





apparently spends more time out on the piss than he does out on the field? Erm... I think I would actually!

GREMLIN

Hottest news from Gremlin, after the 'Zool' coin-op, is the signing of a 'Madness' computer game. Yes, the revered Ska band are making their digital appearance on a Megadrive near you soon. Quite what the hell that one's going to be about is anybody's guess! Perhaps the magnificent seven will be forced to find new pork pie hats before they're allowed to play the twenty seventh of their completely one off series of reunion gigs. The twist is probably that the fab popsters are on a mission from God to save an orphanage for young kids who went deaf at gigs. Or something.
Hold your breath for that one, eh, kids?!

MICROPROSE

Microprose are launching into the SNES and Megadrive markets this summer with two flight sims, 'Super Strike Eagle' for the SNES and 'F15 3' for the Megadrive. Hot stuff!

OCEAN

The two big games from Ocean are, firstly, their challenger to 'Kick Off - FA Premier League Football', and the long awaited 'Jurassic Park', based on the soon-to-be-a-summer-smash film from the Spielberg stable about a theme park populated with real dinosaurs grown from DNA found fossilised in rock. Yep, you guessed it, the wires get crossed and the not-very-veggiesaurs decide to dine out. On humans. Sounds perfectly reasonable to me.
Happened at Alton Towers years ago...

RUMOUR CORNER

Those Swedish guys from Team 17 sure know how to party. After a night out with most of the software industry in tow, they arrive back at their hotel desperately trying to stay upright. Feeling a little thirsty, they call room service and have the entire lager content of the Reception sent up to their room. On awakening the next morning, most of the furniture is found to have small dents all over it, due to the aforementioned Swedes opening beer bottles by cracking off the tops against the sides of everything nailed down in the room. The final straw came when programmer Andreas decided to attack an innocent looking Yucca plant! Can't imagine it being true of course...
Mindscape were rumoured to be throwing a huge party to celebrate the launch of their latest console epic, 'Alfred Chicken'. On gatecrashing, the party was revealed to be nothing more than some weak punch and some Cadbury's Creme Eggs. Where *is* all the money in the industry these days? It's not being spent on Metal Hammer journos, that's for sure!
Terry Pratchett, he of the fantastic and bizarre Discworld novels is rumoured to be beavering away on a game based on the characters who populate his strange books. By the amazing amounts of furtive 'no comment!''s and 'er... *who* told you that?''s that any direct line of enquiry elicits from those in the know, it would be a fairly safe bet to assume that we can expect something amazing based on the Discworld sagas on the shelves sometime soon. No smoke without fire, as they say! More news when we get it...

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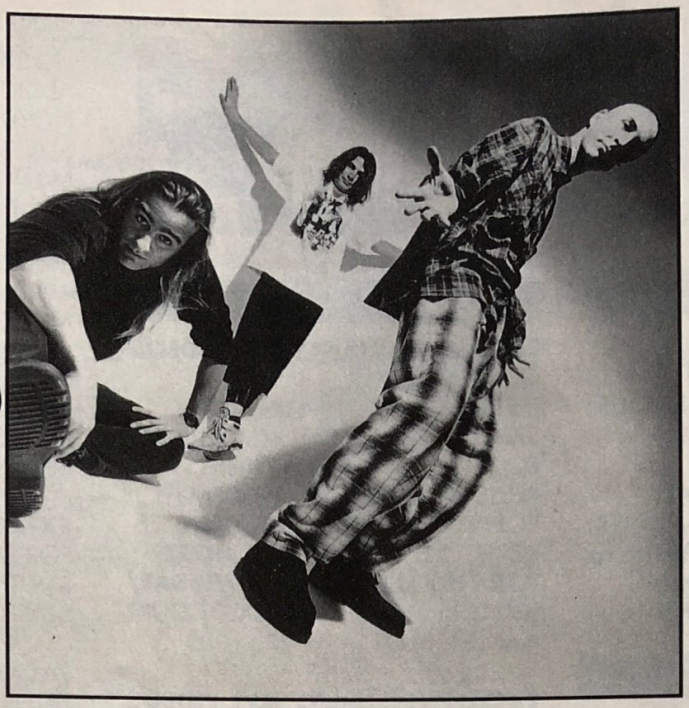

PRIMUS

LARRY LALONDE OF PRIMUS ON 'PORK SODA'

PRIMUS, quirky bongwater-drinking US loonies, write lyrics more suited to comic-strips than to music! LARRY LALONDE, guitar munchkin, does his best to explain what the fuck frontman Les Claypool - frontman and main song-writer - was on about when he composed the band's latest epic, 'Pork Soda'! NEIL ALDIS listens in absolute amazement.

PORK CHOP'S LITTLE DITTY/ PORK CHOP'S LITTLE DITTY AGAIN

Pork Chop was our guitar roadie, and Les would always play that stupid song at soundcheck whenever we saw him. Pork Chop was a mountain guy, and he'd always get excited when we played that at him.

MY NAME IS MUD

It's a story about a guy who kills another guy for stepping on his shoes.

WELCOME TO THIS WORLD

That's an old one actually that was written along time ago. It's not about anything really. I guess it's about the world.

BOB

That's about a friend of ours who hung himself, which wasn't a particularly good thing to do, but his name wasn't Bob.

DMV

Do they have a Department Of Motor Vehicles in England? Basically, over here, it really sucks when you go there. You have to go there and stand in line for about five hours. Anything to do with your car means you have to go there. It just sucks to have to go there, 'coz when you're there you just wanna kill yourself.

DIAMONDBACK

That's a fishing story Les wrote. Just a fishing story. Basically, we have these fishes round here called Diamondback Sturgeon and, I don't know, it's just about a guy catching a fish, but from the fishes' point-of-view.

NATURE BOY

About a guy who likes to run around naked in his house with the blinds shut. All the guys will listen to that and say 'Oh I don't do that', but deep down they know they want to.

WOUNDED KNEE

Just something Herb wrote that he needed a name for. Thus 'Wounded Knee'.

PORK SODA

Pork Soda's the drink of the future when everybody wants to be fat instead of skinny. Double the calories! Maybe there'll be a drink called that one day.

THE PRESSMAN

An old song. It's just about a journalist guy who... well... all he does is sit in his house with his type-writer. You know the tabloid kind of guys.

MR KRINKLE

I don't have any idea what this one's about but, apparently, Mike Bordin knows, so I gotta ask him...

INCREDIBLY HOT

From what I gather, Les had a new heater put in his house and he woke up one day and wrote that. I think it turned into being about being on stage.

HAMBURGER TRAIN

We record everything we play, you know, and this just turned out to be a big instrumental thing. There are *no* lyrics!

HAIL SANTA

'Hail Santa' just seems to be about wanting to fuck, I think...

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LONG LIVE THE KING!

MERCYFUL FATE, one-time demi-gods of Black Metal, have picked up their crosses after an eight-year gap and decided to get it all back together again. NEIL ALDIS talks to axemen HANK SHERMANN and MICHAEL DENNER at The Dynamo Festival in Holland to find out just why they've reformed and where Death Metal actually comes from.

Mercyful Fate are back. I guess that doesn't sound like much to some of you, but this is the band that has influenced nearly every band to come out of Death Metal. Yes, that's right, this is where it all started.

"We've been having a little break for about eight years, and we thought it was a good time to get started again," jokes guitarist Hank Shermann. "You see, me and Michael had this band that was breaking up because our singer had other obligations, King Diamond had been grounded for about three years and me and Michael had started to compose a little harder music, more Heavy Metal."

"King was in Copenhagen for a few days' holiday," continues fellow string-bleeder Michael Denner. "We were in my apartment listening to all kinds of music and we said 'hey, listen to this, King', played him our tape, and he thought it sounded like old Mercyful Fate stuff. He was thinking about this for a few days, and then he called Hank and said 'hey, let's do something', so we called Timi Hansen [bass], and it all happened."

"I guess it was about two weeks after King left Copenhagen that he called me back and asked me to reform Mercyful Fate," continues Hank. "Of course I accepted! Actually, me and Michael had been thinking the same thing, the time was right, the music was there and our hearts were in it."

It's a full reunion for Fate, with all the original members of the band back together again for the first time in eight years, here today at The Dynamo Festival to headline the last night. Eight years is a long time, and I wonder whether they are at all nervous about playing again.

"Actually we played two days ago in Copenhagen with Metallica and Suicidal Tendencies at a big festival," Michael explains. - ;There were around thirty thousand people, so it was just a warm- up gig! Tonight, we're more confident 'coz we're the headlining band."

If you think Deicide and Morbid Angel do some cool shows, then think again. King Diamond is the original Satan's child, complete with make-up, goats' blood and upside-down crosses. At least eight years ago this was the norm for a Mercyful Fate show, but will they still be doing it now? Michael continues.

"It's toned down a bit from what we used to do, with all the axes and stage props. This time around we will try to make it more of a band thing, kind of like a Seventies' Heavy Metal band - concentrating on the music, rather than the acting."

What, no bones and stuff?!

"Oh yeah, of course!" they all chime together.

Good. For a minute there, I was getting worried. What I'd like to know is, why did they actually split in the first place (hey I was only 12-years-old back then! How am I supposed to know!?)?

Michael rubs his chin a bit.

"That's always been a bit unclear, but the truth is that it was because both me, Hank and King are *all* song-writers. We came in to record the third Mercyful Fate album, and we had very different ideas about the style. So King decided to carry on doing his stuff and Hank went his way. After a while, King phoned me up and asked me to join his band and that's the way it happened."

So, Hank, how did you come back to writing this stuff?

"We had been through our own times, exploring other kinds of music. I tried playing more Pop-like music, but that did nothing for me, so now we have come back to our roots to let people know what we stand for."

Of course, being an influence on many a new band is no mean feat, but what does Hank actually think of Death Metal?

"Personally, I hate it, I think it sounds terrible, but I respect and admire the people who do it for the energy they put into it."

"I like some of it," Michael adds. "Like all kinds of music, there are some good bands and some bad ones. Some of the Death Metal bands have such power in their music, and that's what I like."

"I guess I don't like the singers," Hank counteracts. "I like singers who can *sing*."

So there you have it. They're back. I guess a lot of you won't know who they are but, if you want to know where all this Death Metal came from, then this is the band for you! ■

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THE SCREAMING JETS are back in London *again*, and they're bored. Where do you want to go? We asked them. After a lot of chin-rubbing, the jolly antipodeans trotted off with PIPPA LANG and photographer DENIS O'REGAN to the Imperial War Museum to 'ave a gander at all them screaming jets, bunkers and canons!

You can't take 'em anywhere, but at least The Screaming Jets are good company! One fine spring morning, me and lensman Denis 'loud shirt' O'Regan wandered down to the historical hot-spot that is the Imperial War Museum. On our rounds of the impressive World War I and II planes hanging ghost-like from the ceiling of this nostalgic old memorial, I chatted to the band and their latest addition, drummer Steve 'The Dinosaur' Holland, about the necessary expulsion of his predecessor, Brad Heaney. Seems he was weirder than the weirdest of weirdos!

"You wouldn't believe some of the things going on in his head," Dave Gleeson shakes his head as we stroll around another mighty war-bird, a German, er, FockeWulf. "He'd sit apart from us on the bus, accuse us of putting acid in his food, and then he started to accuse us of stealing money. That was the last straw. The last thing he said as he got on the plane to Australia was 'my brother's a seventh-Dan black belt, he's going to smash your face in' I've got news for *him*..."

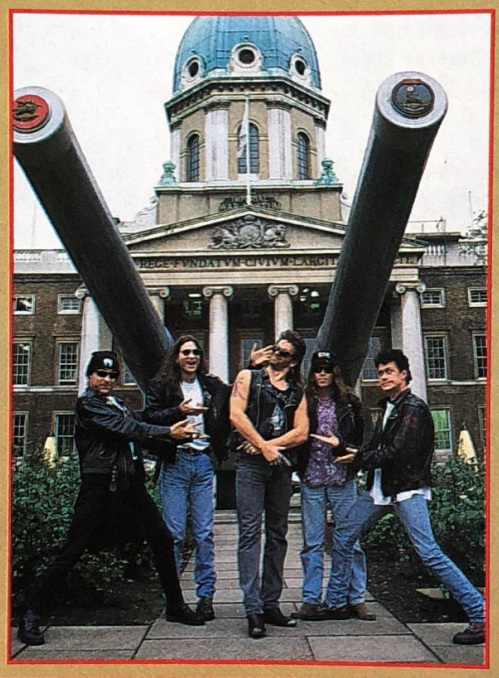
Dave breaks off with a snarl, but all this is forgotten as we bundle into the flight simulator - more like an uncomfortable ride on a London bus! - and I ask Steve how he feels about being thrown in at the deep end. He missed the Cult job by a whisker last year, and was bashing skins for London band, The Hellfire Club, when he got a call from a mutual friend about the Jets job.

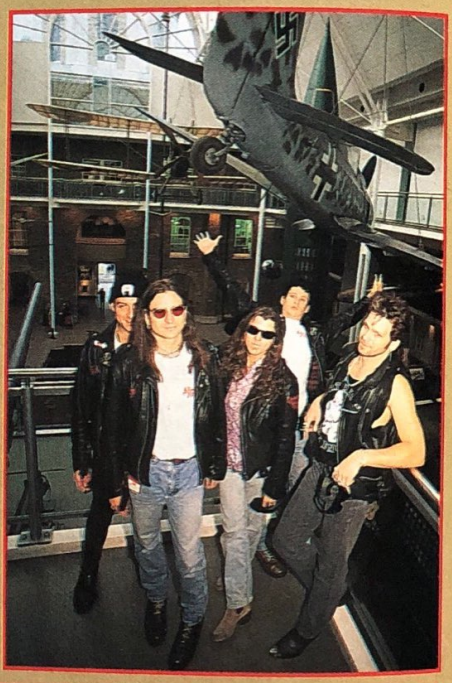
"He recommended that I turn up at the Jets' gig at the Camden Underworld to check 'em out. It was a bit awkward backstage, 'coz I had to wait till Brad had wandered out before I could even talk to the rest of the guys. I think I clinched it when I stole their bottle of tequila that night!"

Guitarist Grant Walmsley, meanwhile, is captivating a group of tiny children beneath the great bulk of a Harrier Jump Jet, and I ask him how come he has such a good rapport with them?

"I was going to be a kindergarten teacher until the band started, and then everything went haywire..."

The mind boggles. A chorus of tiny voices shouts 'bye bye Grant!', and off we amble to the basement 'bunker', complete with realistic stench and gunfire sound-track. After gazing through one of the largest periscopes in the world (you can see all the way from the Elephant & Castle to St Paul's!), it's time for the band to shoot off to rehearsals. Their next gig's at the mighty Nürburgring Festival in South East Germany and, proficient though Steve is, there is much work to be done. With a jolly wave goodbye to our trusty Imperial War Museum guide, Paul Fountain, off they go. See you next time round guys! ■





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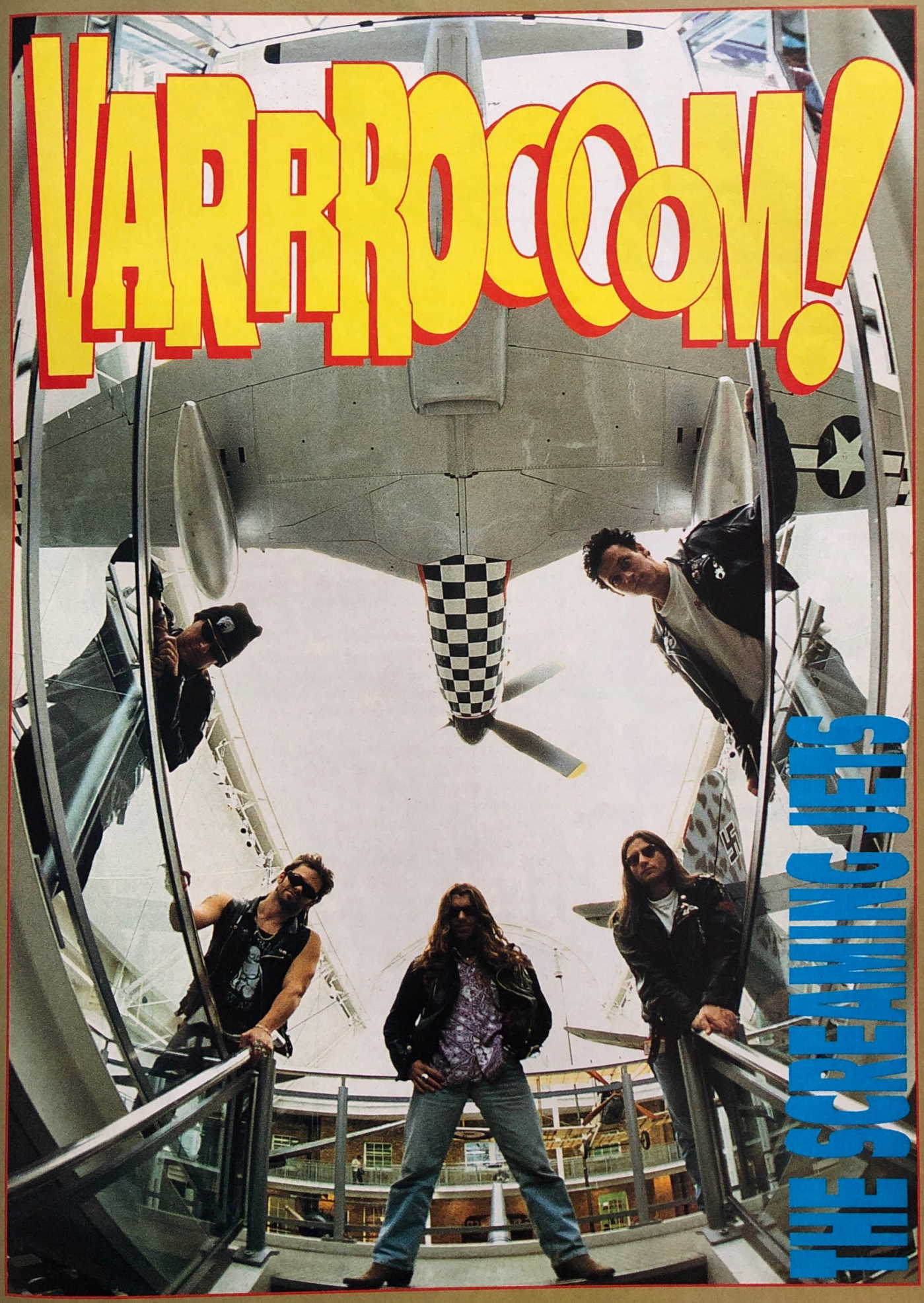

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LOST IN SPACE!

VOIVOD's heads are well and truly buried in the clouds! As they return to the fray with a new album, 'The Outer Limits', and a whole array of creepy stories, JAMES SHERRY loses his mind (again) as he discusses UFOs and other outlandish topics with guitarist DENIS D'AMOUR.

Denis D'Amour, guitarist and songwriter with legendary Techno-space-head-rockers Voivod, has a story to tell. Renowned and loved for their fascination, indeed near *obsession* with the concept of life on other planets and all things unexplained, few have probably realised that an actual first-hand experience triggered off Voivod's initial obsession...

"I was with my sister up in Quebec," begins Denis. "We were alone on this road, it was in the middle of the night and nobody was following us.

"Suddenly, I saw a light coming from beyond the car and, on my right, the forest was suddenly lit up by something up in the sky, and I saw this big trail of light like a camera flash. It just passed away and, when I thought it was about to crash into the mountain, it just passed over the top and showered the mountain in bright light. Then, when it passed, the light disappeared and everything went black."

Whether you believe all this or not, few can deny that it would be obscenely cynical to believe the Earth is the only planet, in the whole of space, to possess life. Although Denis was only twelve when the sighting happened, by the way he describes the sequence of events in his deeply sincere Canadian-French accent, he'd either have to be telling the truth, or barking mad. Both are possible...

"We didn't talk to each other for about five minutes," he continues. "We were just totally stunned, it was incredible. I'm still waiting to see if I'll ever see anything like that again, or if it was something that I was only destined to see once.

"Even now I try to take myself back there to mentally see it exactly as I saw it then. It's something unknown and, when you see something like that, you really start to question the state of your mental health."

Voivod's seventh album, 'The Outer Limits' (on Geffen), will have you questioning the same. This is an album that was *obviously* not created by conventional, straight-thinking men, but painstakingly crafted by three guys with vast, cavernous-like imaginations and lots of pot to boot, heavily in evidence on the album's finest moment, the 17-minute epic, 'Jack Luminous'!

"At first, I was worried that the song might get boring if we were to record a track of that length, but we just had to be sure that it was as complex and interesting as possible to hold people's attention from beginning to end. It came out good though.

"If the listener is open-minded enough, I think it has the potential to take a person somewhere else. Most of the time, kids these days don't know anything about Progressive music, all they know about is Nirvana, so I hope 'Jack Luminous' will open their minds to other sounds."

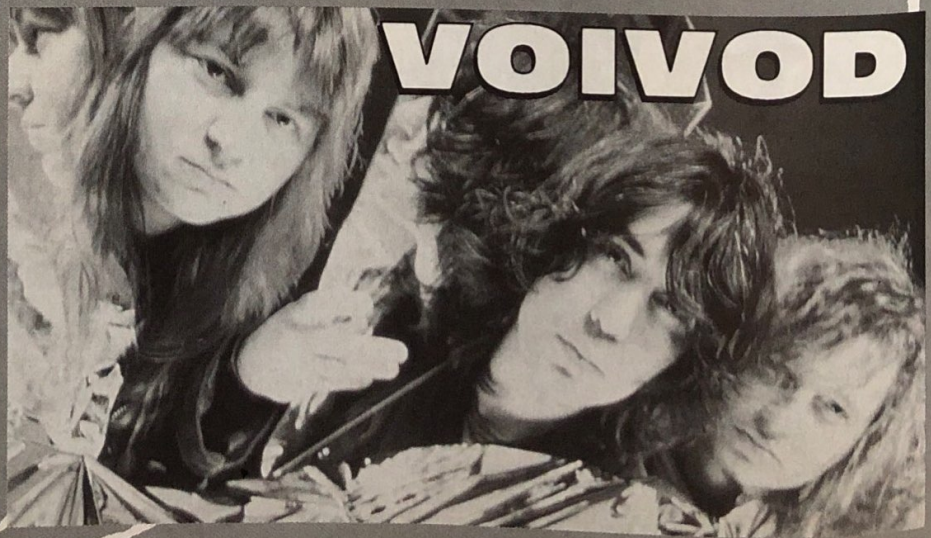
Now is as good a time as any. As the demand for more challenging and creative music quickens its pace, Voivod's second major label release is due to arrive, for the first time in the band's existence, at a time when people might at least understand it.

"Some bands just play music for money but, with us, it's different. We like to get deeper and deeper into our music and attempt to make it as interesting as possible. We could do straightforward songs if we wanted to but that's *not* what we want to do. We'd certainly make more money though."

Having now returned to Earth, Voivod are due to tour Europe in the coming months for the first time since 1986.

"We did do a few dates when 'Angel Rat' came out, but they were only here in Canada. It's been so long now, we're dying to get out and play live again. Things didn't exactly go too well with the 'Angel Rat' release, and we were stuck between two record companies, which stopped us getting the tour support we needed to get to Europe."

With all the shit lumped upon their backs now well and truly in the past, Voivod can at last settle into doing what they do best: creating music for space-heads. If 'The Outer Limits' is even a slight indication as to what to expect in the future, then it's most definitely blast-off time. See you there! ■



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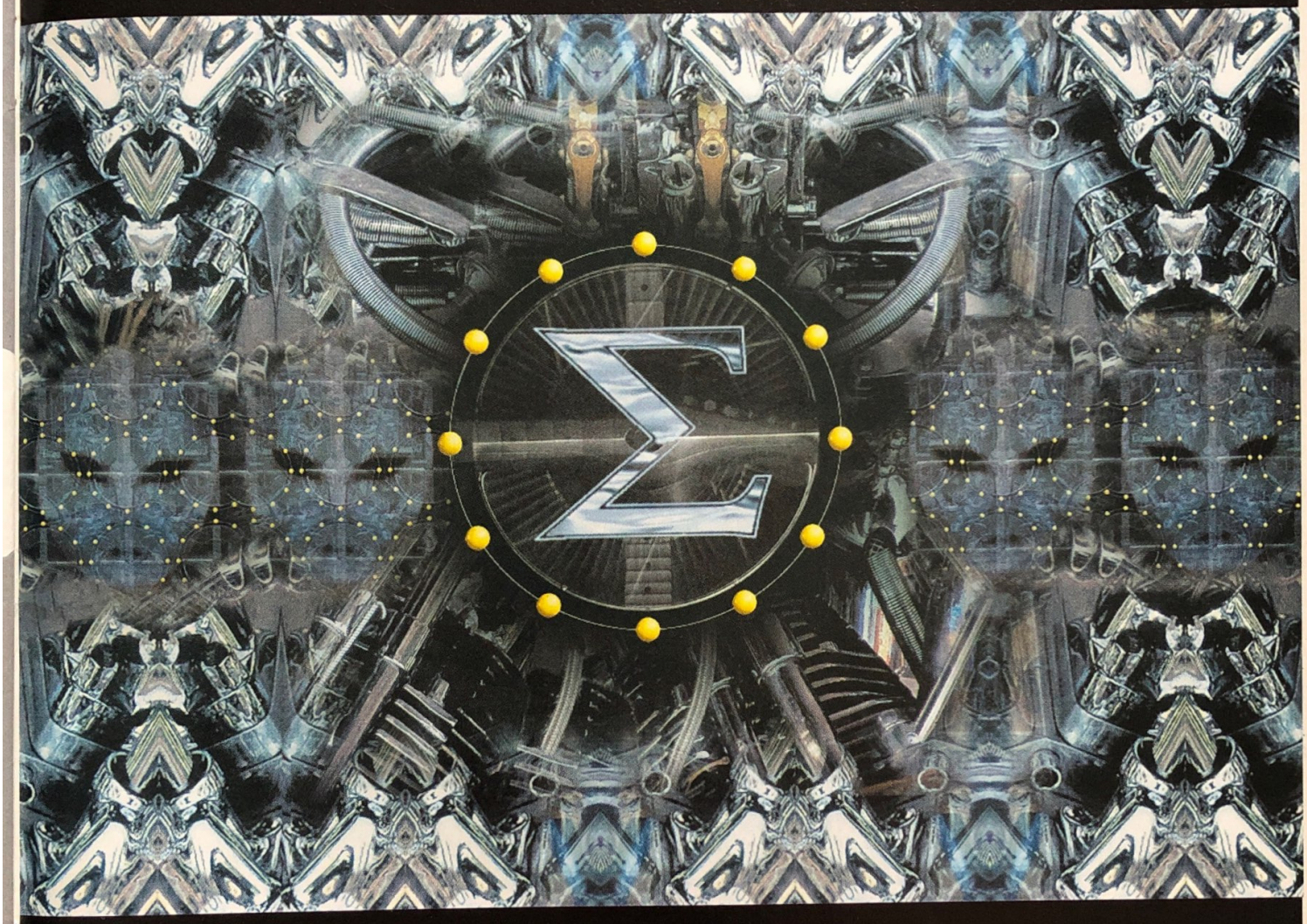

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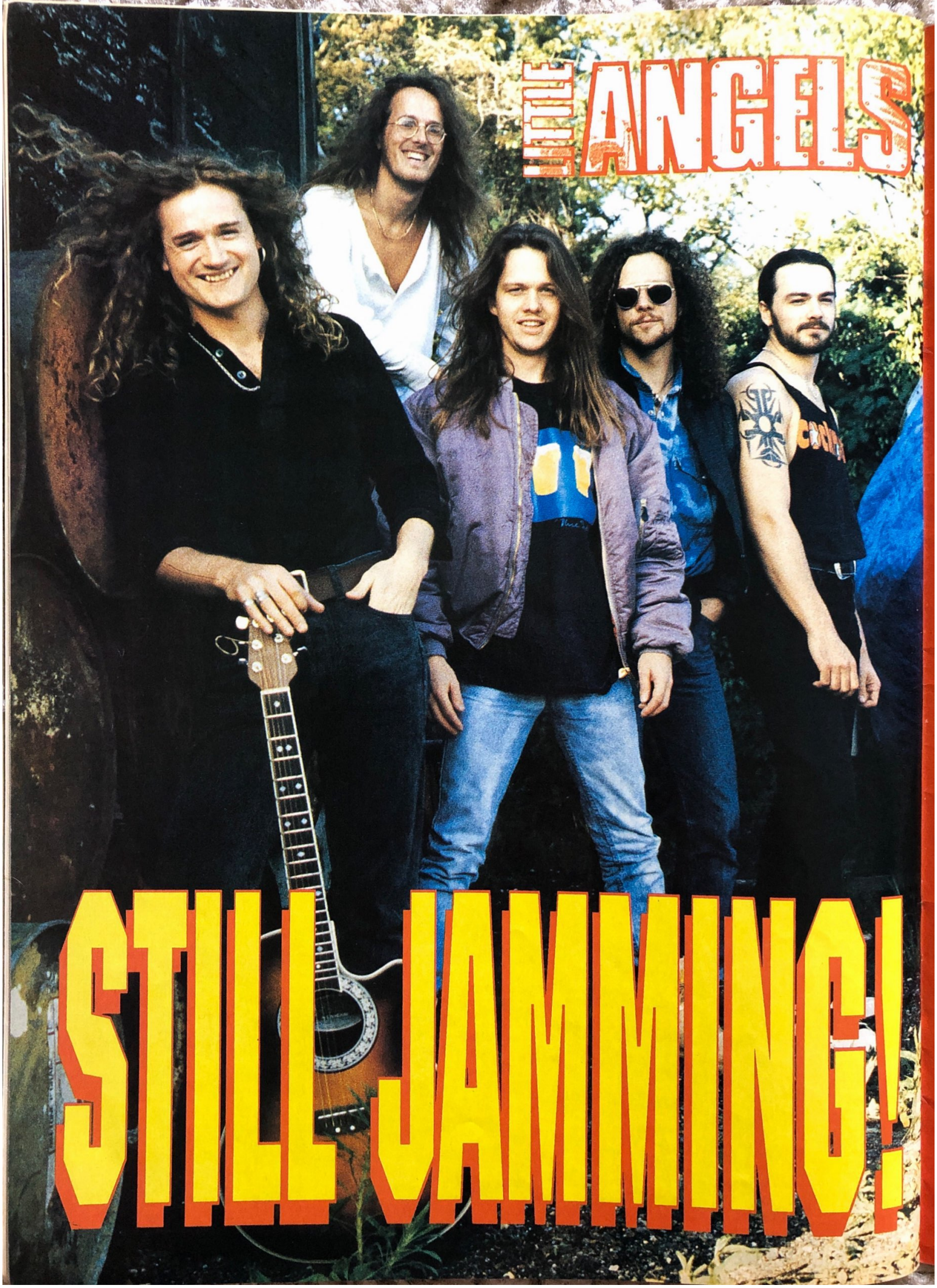

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A support slot on one of the longest-awaited tours in history, a Number One album and their own rehearsal complex? The LITTLE ANGELS are a happy bunch, as TONY DILLON found out while chatting to BRUCE JOHN DICKINSON one evening. Pix TIM PATON

It's been quite a year for Scarborough's finest - a fact that none can dispute. Who would have thought that those five lads who used to make all that noise in their garage five years ago would become one of Britain's leading bands?

The Angels, as you no doubt know, have just come off a tour with US gods Van Halen on the latter's first European tour for twelve years. A privileged position, as guitarist Bruce John Dickinson is fully aware.

"It was just a great tour, you know, because they are one of the few bands whose music, when you're growing up, really does mean a lot to you, especially if you're a guitarist. I don't think there's any guitarist my age who hasn't been influenced by what Eddie does. Kids today have obviously been influenced by a second-hand version of what he's done.

"So to do that tour was fucking fantastic, then to get on so well with them... They're really down-to-earth people. Eddie was in our dressing-room more often than we were! It was just brilliant.

"A lot of the time, when you meet people who you have really admired, some of the mystique and magic disappears. A lot of them don't live up to your expectations. Eddie was almost as inspirational as a person as he was as a guitar player. He was a good laugh.

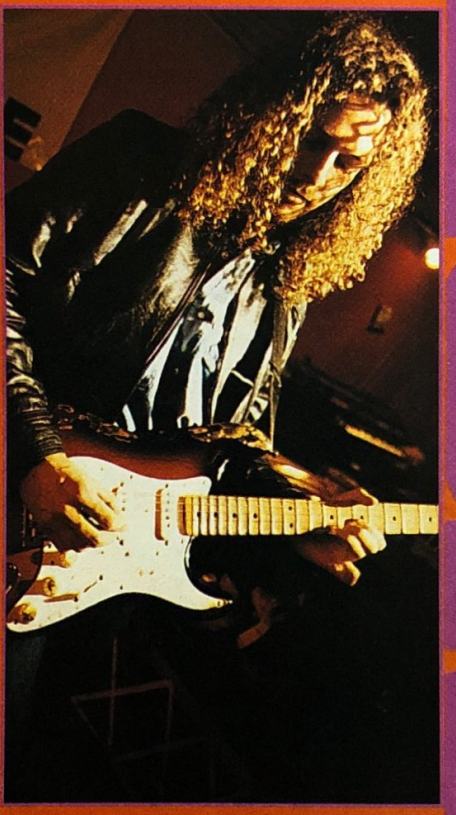
"Eddie's still an idol of mine. He's achieved so much. If I could achieve a fiftieth of what he's done, I'd be really happy. You're sat there in the dressing-room having a beer with him, and you can't picture him as the same person on the first Van Halen record. You see him on stage and you just can't connect the Eddie on stage to the Eddie on record or the Eddie in the dressing-room.

"The tour was quite long, and I could never get used to it. But it was just a brilliant tour. Germany has started to get really good for us, and it's really nice to go through Europe with this album that we're really pleased with, and play in front of so many people. It's enabled us to go back now and do a headlining tour of Germany."

The new tour sees the band headlining all over Europe, and not just in poxy little clubs either. As you can see from the photos here, the lads have been hard at it in rehearsals.

"We had a week off after the Van Halen tour, had a holiday and did some fishing, that sort of stuff, and then we've been in here for two weeks. It was all running well already though, after being on the road and stuff, it wasn't like starting from scratch.

"We've got our own little barn on some land that we hired from the National Trust that we did up. It's similar to a place we had in Scarborough. It's really nice, because you have all your gear set up and you can turn up when you feel like it, have a blast and then go home. You don't have to meet loads of musicians like you do everywhere else.



We're really anti-social! We like to live in isolation when we're recording.

"We say we'll start at 11.00am, which means that Jim [Dickinson, Bruce's brother, and Little Angels' keyboard-player] gets out of bed at 11.00 so we start at 12.00! We'll roll into the barn, tune up and have a bit of a play. There's a café called The Woodbridge - there's a photo of it on our record sleeve - which we usually end up going to after half-an-hour, having our sausage sandwiches and stuff. We play better when we've had breakfast! Then we just play as long as we want, play some new songs and just jam round. It's informal, and we've found that that arrangement works best for us. We don't try to get too disciplined or we just get pissed off with it."

By the time you read this, the full UK tour will have already started. But why so soon after the 'Christmas Jam'?

"All we ever do is play live, so it doesn't make much difference to us. We're still used to playing clubs, obviously not in England, but abroad we're always doing little clubs where you might get a hundred people or you might get a thousand. We always take pride in doing the same show whether there are ten people or ten thousand. We just like playing, and we consider ourselves lucky to be able to do it for a living.

"We're not plugging another single at the moment, because we wanted to let people get into the whole album. We wanted to take a little breather from releasing singles, because people tend to see a band as the biggest song they've done. 'Jam' the album and Little Angels' material in general is not the sort of music where you can listen to one song and understand the whole thing. You've really got to see us live to get the whole picture.

"Obviously, 'Womankind' is the biggest thing we've done, but it's only one aspect of us. We just wanted to get people into the vibe of what we're trying to do. When you tour, you're trying to play to new people and sell more records and stuff, but what I'm saying is that we're an old-fashioned band. We're a live band and, when we make a record, we try to reproduce that rather than the other way around."

Speaking of albums, some lucky individuals pictured not a million miles from this page managed to hit Number One in the album charts in the first week of release.

"That was a nervous week for us. The record company had high hopes for the album, and so did we because we'd had a couple of hits off it. We knew that the people who are into the Little Angels are really dedicated and real hard-core fans. We were getting the sales on a daily report, and there was a Jesus Jones album out that week as well as a Genesis live album and The The - all big albums out that week. I didn't think there was any way that we were going to sell more records than Jesus Jones, so I kind of dismissed that possibility.

"But then mid-week we were Number One, so we started to really bite our nails. It was just a terrible week! We were doing a gig at an HMV shop for charity on the Sunday and we found out about 4.00 on the same day. We just went fucking nuts, as you can imagine! Me and Toby had to get a flight at

"...to do that tour was fucking fantastic, then to get on so well with them... They're really down-to-earth people. Eddie was in our dressing-room more often than we were!"

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about 5.30 to go and do some press out of the country. So the week our album was fucking Number One, we were out of the bloody country! Jim and the two Marks were strutting around making sure everybody knew about it, and we weren't there! But it's just one of those things - once you've done it, it will never go away. We got a silver disc as well, that was really nice!"

The last time Bruce graced these pages, he was nervous of how some of the less 'Little Angels' songs would be greeted by the public. Is he still worried?

"I still think it's early days for the record. 'Womankind' was a track that I wasn't sure how people were going to react to, but it was our biggest hit so far. A lot of people in the fan club who write letters are really into a song called 'Splendid Isolation', which is about paranoia, and about the feeling you get when you're alone at night, you're trying to go to sleep and your mind has no distractions, so it examines itself, and all the things you've been shutting out come out. I don't know if people like the track because of the trippy vibe of it musically, or because of what it is lyrically, but people seem to be really into that track.

"What we set out to do when we make an album is to make really good songs and make strong statements with them. The thing we decided is that we didn't have any interest in trying to be cool, or trying to put ourselves across as any kind of fashionable thing. We do get a type of fan who is more concerned with the actual substance of the music rather than the fashionable aspects of it. It's an anti-cool statement!"

"I didn't think there was any way that we were going to sell more records than Jesus Jones, so I kind of dismissed that possibility."

On the subject of statements, one of the most prominent made recently was the band's tenuous link with the human rights foundation, Womankind, an association almost completely misunderstood and exploited by some members of the press.

"'Womankind' isn't making a sexist statement. All it's saying is 'aren't women really good? Aren't they fascinating?', and that includes when they've got no clothes on and when they're dressed up as fucking nuns with their tits out!"

"There's a charity called Womankind, and it's basically to do with human rights, and to do with human beings having a reasonable deal. It has nothing to do with feminism, but a lot of people have misunderstood what that particular charity is about. They asked us if they could use our song to get a bit of extra publicity. There was a strange kind of reaction to it in some quarters of the press, who didn't take enough time to examine what it was the charity was about. They just thought it was a charity for feminists, and then dragged up stuff that we'd done which was supposedly sexist and probably fucking was, which I find really confusing.

"'Womankind', having written that song, isn't making a sexist statement. All it's saying is 'aren't women really good? Aren't they fascinating?', and that includes when they've got no clothes on and when they're dressed up as fucking nuns with their tits out! It's about the mystical attraction that a man has to a woman. Having written that, and made that statement, it doesn't exclude you from going to a stag night, putting on a pair of plastic tits and singing rugby songs. Nor does it exclude you from giving your girlfriend a bunch of flowers."

After this upcoming tour which, incidentally, will feature a local band from each town as support, the band head back to the studio and commence writing for the next album. Busy bunch, aren't they? If you can catch them, do. It's quite an experience! ■

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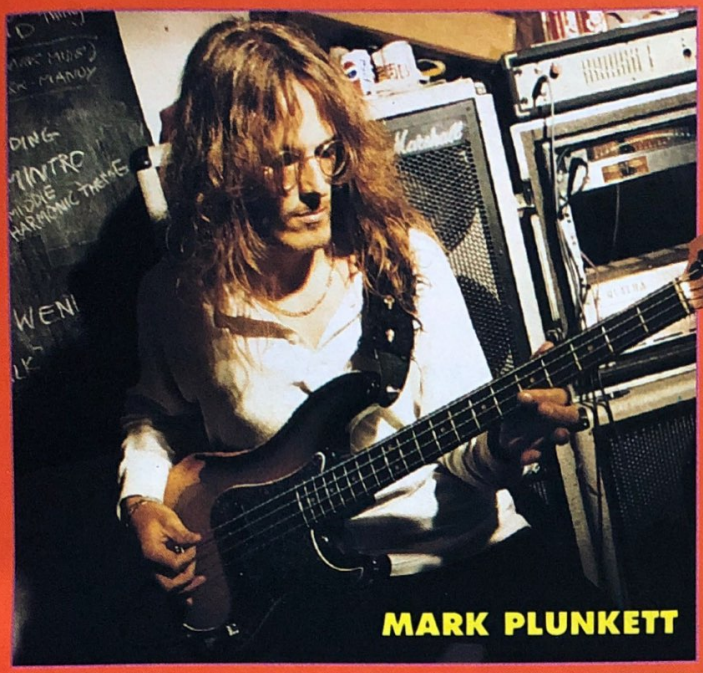

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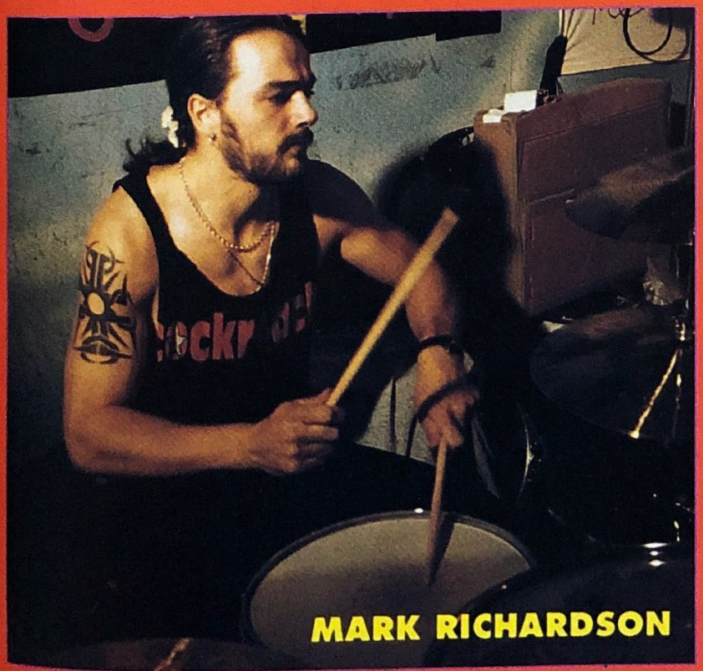

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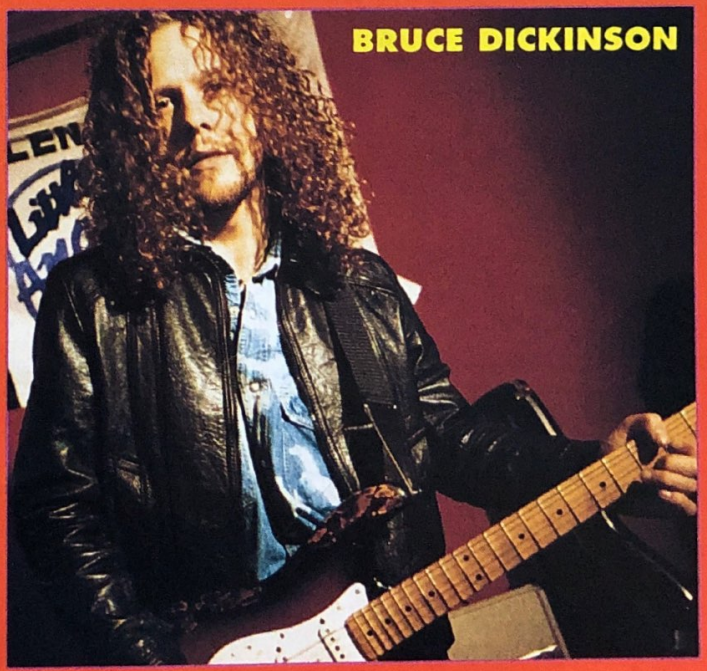

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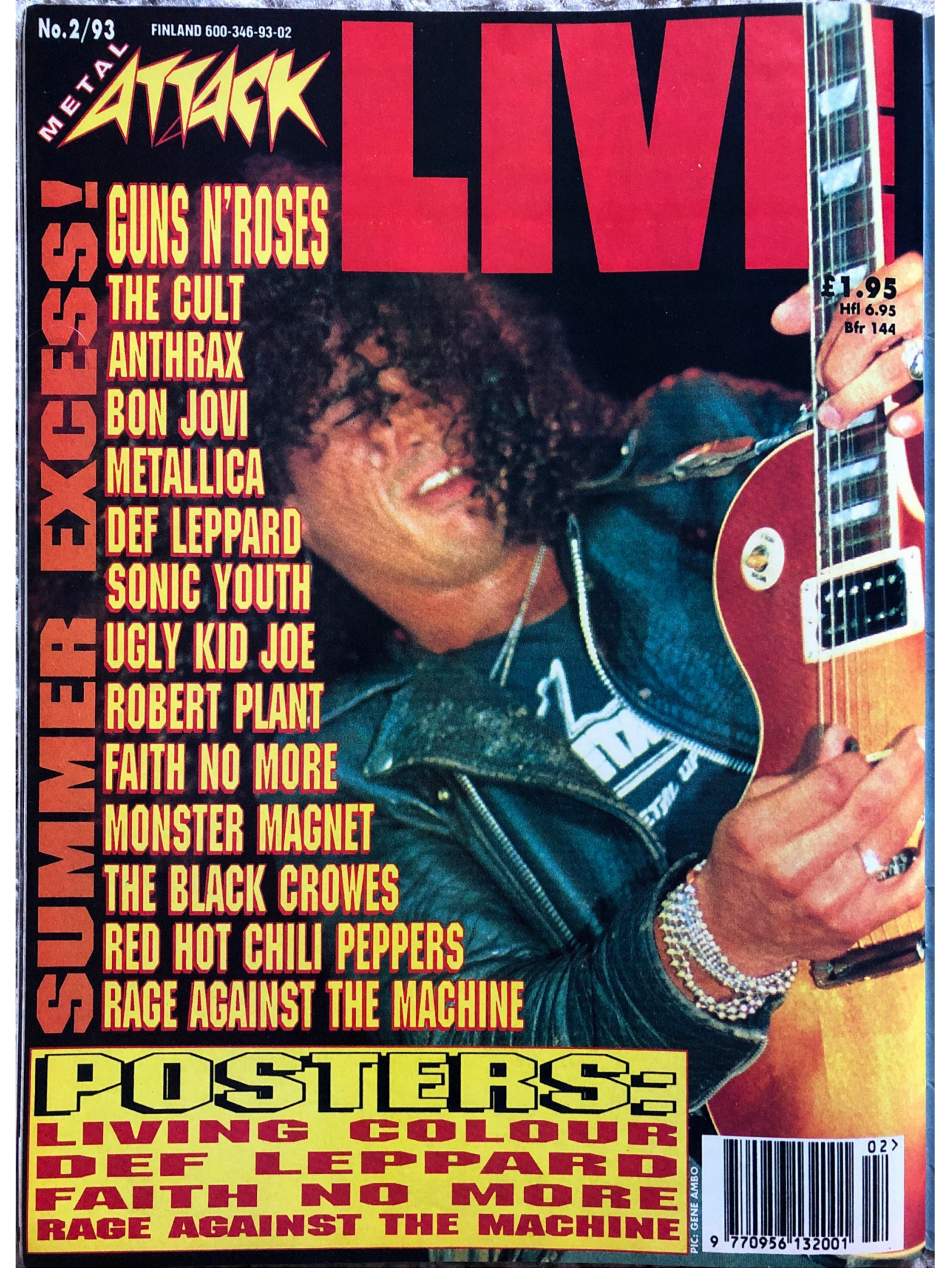

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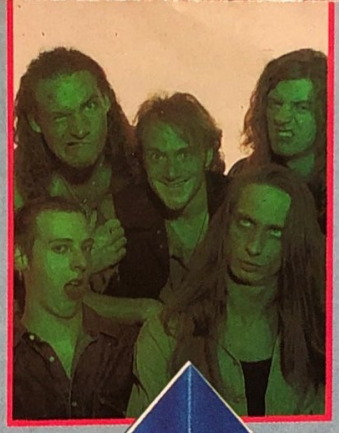
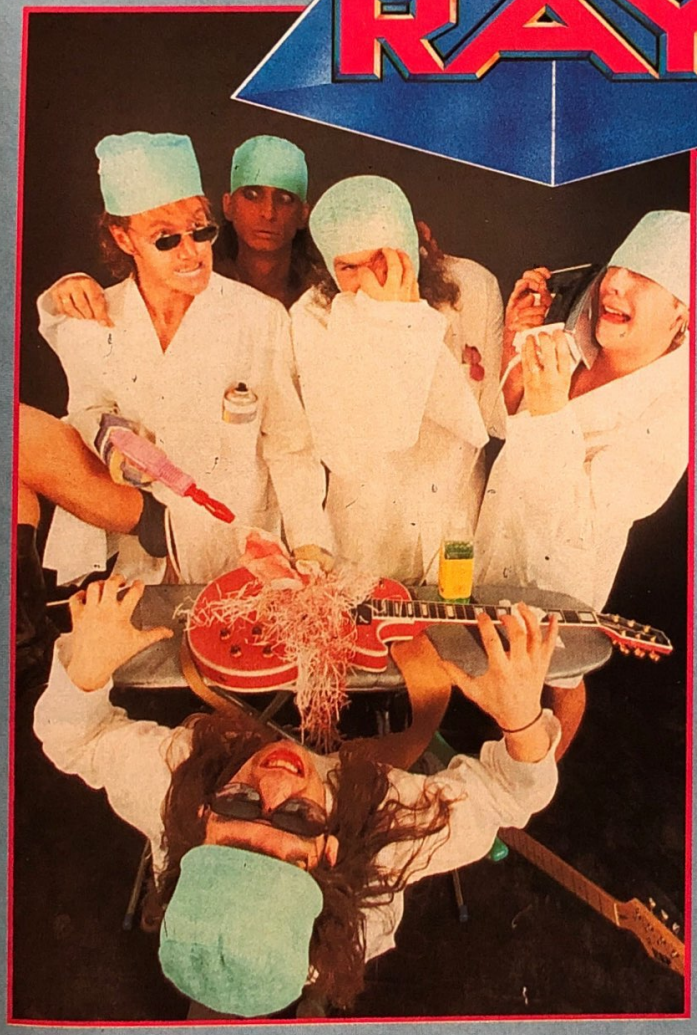
Heavy Metal is still alive and kicking in Germany. Following hot on the heels of The Scorpions and Accept, GAMMA RAY, formed by ex-Helloween guitarist KAI HANSEN, continue to support the cause of traditional Metal. PIPPA LANG flies to Hanover to talk to Kai and vocalist RALPH SCHEEPERS about the band's third album, 'Genius And Insanity'.



GAMMA RAY

Gamma, gamma hey!



Germany has always taken its Heavy Metal seriously. Unlike other, more fickle nations who are so easily seduced by banner headlines screaming such derogatory claims as 'Heavy Metal Is Dead - Long Live Grunge!', German Rock fans have remained faithful to the old traditions of Metal. Kraut-Rock is simple, uncomplicated Metal-by-the-book, comical to those who see the genre as an old bastard hanging onto the past. Scoff you may, but you have to admire their tenacity.

Are Gamma Ray any different to The Scorpions, Accept or Helloween? Not really, although guitarist Kai Hansen's experiences with his former band, the aforementioned Helloween, have forced him to develop Gamma Ray's sound within those narrow Metal boundaries, so that he can at least claim to be one step ahead of the band he loves to hate.

Thus, with the band's new album, 'Genius And Insanity', Kai, guitarist Dirk Schlachter and co-founder/vocalist Ralph Scheepers enlisted two hot young Death Metal pundits, drummer Thomas Nack and bassist Jan Rubach to add weight to their previously traditional, lighter-weight Metal.

At Horus Studios in Hanover, Kai and Ralph take a break from mixing to discuss the merits of their new rhythm section.

"With Tom and Jan in the band," enthuses Ralph, "we're able to search for that red line again. Before, there was too much emphasis on *style*, and not enough on spontaneity, *going* for it, you know? I think we've found that red line with 'Genius And Insanity'."

'Genius And Insanity' is a much more dynamic album than Gamma Ray's previous two albums, 'Heading For Tomorrow' and 'Sigh No More', but still manages to stick firmly to those Heavy Metal guidelines. Why does Ralph think Germany's more rigidly Metal than any other country?

"I think because the most successful German band, overall, is The Scorpions, so Heavy Metal is more widely accepted in Germany, and most bands use them as a role model."

Not that Gamma Ray want to be another Scorpions. But they certainly share the same Teutonic sense of humour. The cover of the first single, 'Future Madhouse', features the band, dressed as surgeons, fiddling about with a guitar on an ironing-board. Odd, but that's Germans for you. The theme of the album is, of course, insanity.

"'Genius And Insanity' is about how most incredibly intelligent people have a strain of madness in them," explains Kai. "Like Hitler. It's like the two go hand-in-hand, you can't have one without the other. With so much intelligence in one brain, it must be difficult to live surrounded by less intelligent people, so inevitably they go mad."

Actually, the single sleeve has the same bizarre clinical quality as Helloween's 'Pink Bubbles Go Ape' album cover. What does Kai think of his old band's new album, 'Chameleon'?

"Er. I think it's very very commercial, and I don't think it's what Helloween fans will expect from the band. It's too soft, *schlager* we'd call it in German. That means, sort of, *wimpy*. But it's definitely better than 'Pink Bubbles Go Ape', but then that was not a very lucky album. Everybody's still blaming everybody else about that. Michael and the rest of the band claimed that Noise Records betrayed them, but that's not really true."

Kai's referring, of course, to the legal wrangles surrounding Helloween's last album, which held back its release in their own native country, ultimately damaging its momentum. Kai, of course, had left the band long before, but watched the whole saga in dismay and from a distance. He is glad he escaped. Now, with a cohesive unit in the bag, his own studio (which the band built themselves) and a new album, Kai Hansen appears to have found his feet. Although there will be those who'd rather stick their heads in a blender than buy a German Heavy Metal album, there is still an audience out there for balls-out, uncluttered Metal and they, at least, will appreciate the obstinacy of a band who've stuck to their guns.

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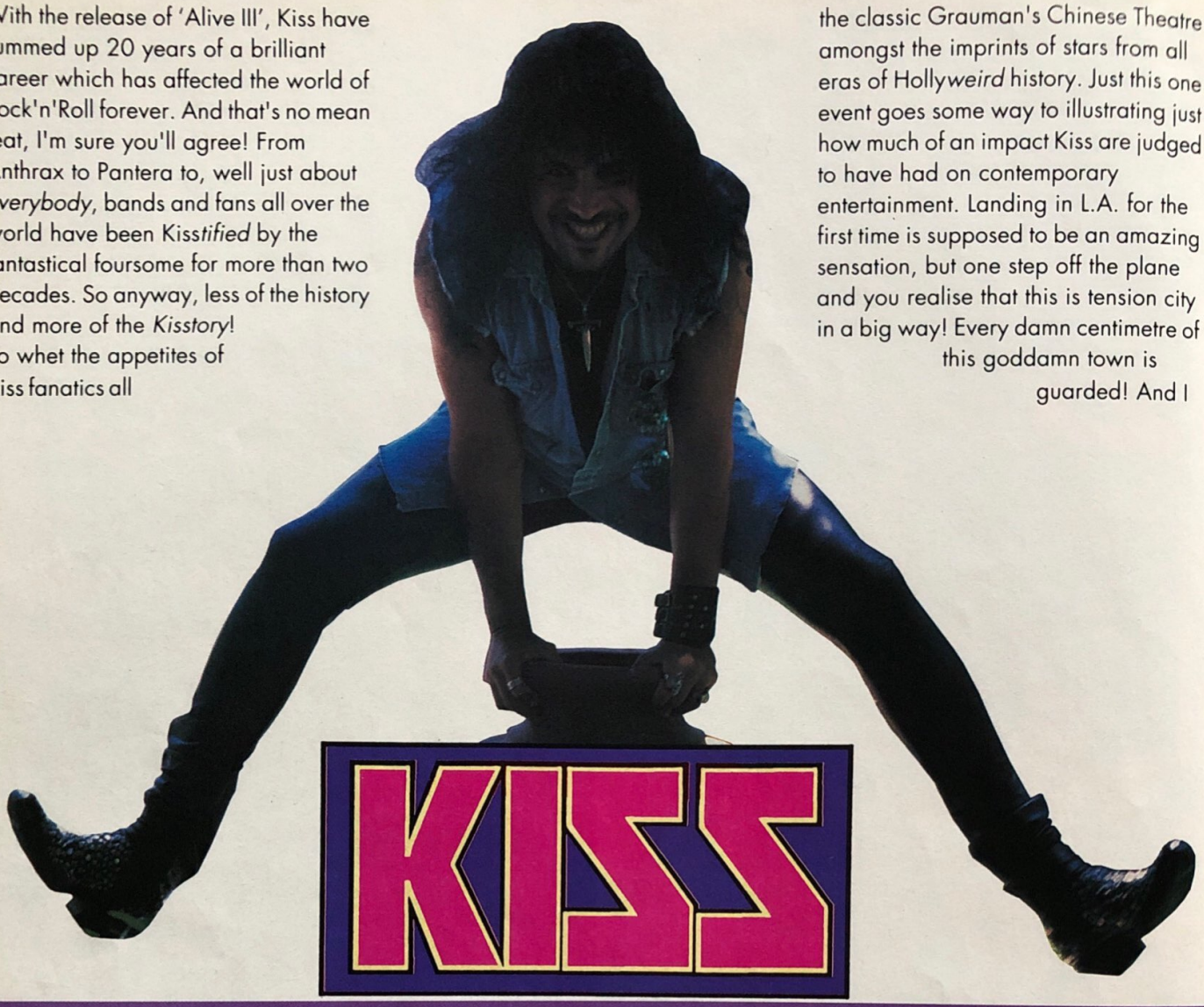

MAKING KISSTORY

'It's a long way to the top if you wanna rock'n'roll', a wise man once said. Currently striding into their third decade at the top of the Metal tree, KISS would probably agree. PIERRE WATREMEZ met the band in Hollywood to get the lowdown on 'Kiss Alive III', and what the future holds for the men to whom God gave Rock'n'Roll!

With the release of 'Alive III', Kiss have summed up 20 years of a brilliant career which has affected the world of Rock'n'Roll forever. And that's no mean feat, I'm sure you'll agree! From Anthrax to Pantera to, well just about *everybody*, bands and fans all over the world have been Kiss*tified* by the fantastical foursome for more than two decades. So anyway, less of the history and more of the *Kisstory*!

To whet the appetites of Kiss fanatics all over the globe, a well-founded rumour has it that the forthcoming and much mooted secret project for the beginning of the year is nothing less than a full-length video, and a Kiss book! Whether you like Kiss or not, you can't deny these guys their heritage, both for their highly influential song-writing and their superb manipulation and handling of the music business. They're part of Rock history and have released no less than 25 albums during their 20 year long career! They recently put their paw prints on Hollywood Boulevard, outside the classic Grauman's Chinese Theatre amongst the imprints of stars from all eras of Holly*weird* history. Just this one event goes some way to illustrating just how much of an impact Kiss are judged to have had on contemporary entertainment. Landing in L.A. for the first time is supposed to be an amazing sensation, but one step off the plane and you realise that this is tension city in a big way! Every damn centimetre of this goddamn town is guarded! And I mean Fort Knox style here! In Beverley Hills itself, every five metres you come across a sign featuring that cool and oh-so-inviting invitation to 'cease and desist': 'Armed Response'! On the freeways, everybody avoids looking at the other drivers, as just a friendly glance or perhaps a little wave to another motorist is as advisable as screaming 'your mother sucks cocks in hell!!' at them. Either way, the likely response is a gunshot wound! Even the elderly pack pieces here!

We catch up with the band in a hotel in North Hollywood, not

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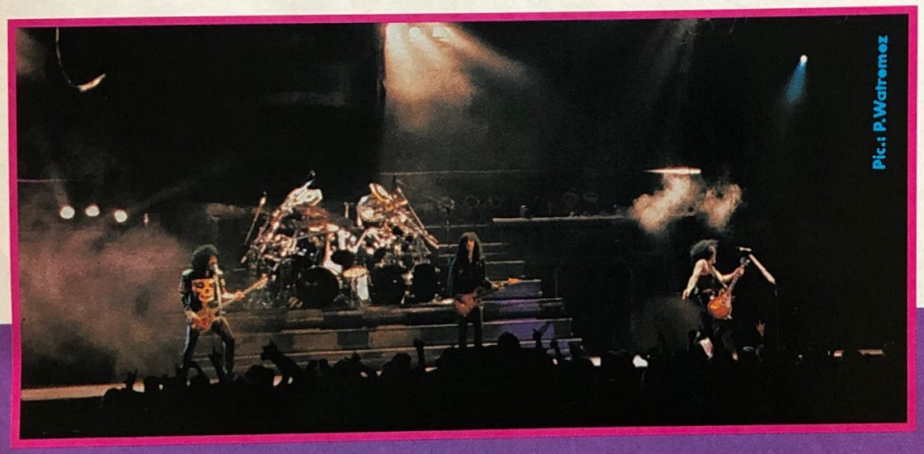
far from Sunset Boulevard. Gene, Paul, Bruce and Eric... let's talk about 'Alive III'. "We recorded three shows," explains Paul, 'The Starchild', Stanley. "Detroit, Cleveland and Indianapolis. We prepared, pretty much, by doing some small club shows before starting the tour. We've waited a long time to do 'Alive III'," he continues, "because when we finished 'Alive', we waited three more albums till 'Alive II'. After that, we could have kept the formula going and do 'Alive III' after three more albums. But we thought it really wouldn't do justice to Kiss or to the fans. Because, of course, if we had put out an album called 'Alive III' the fans would have bought it. We thought it wouldn't be showing respect either to our fans or to ourselves until we were ready to do it. The longer we waited, the more important it became to do it right. The longer you wait, the more

"Loads of bands that I know personally do interviews and say that their live albums haven't been touched up or re-done at all. It's bullshit!"
(Paul Stanley)

just clinically perfect night after night on the road?

"We did... um, you know," stammers the normally smooth as silk sex kitten, "It's very funny how sometimes... it's not *perfect*," he offers, regaining his composure, "it's close though, real close. And it's funny, because loads of bands that I know personally do interviews and say that their live albums haven't been touched up or re-done at all. It's bullshit!"


Pic.: P.Watremez

people will ask you when you're going to do it, which makes it all the more important to do it right." Listening to 'Alive III', certain critical, and less innocent minds, might be astonished at the somewhat suspect, and strangely perfect production. Come clean boys, 'Kiss Alive In The Studio III'? Or are you

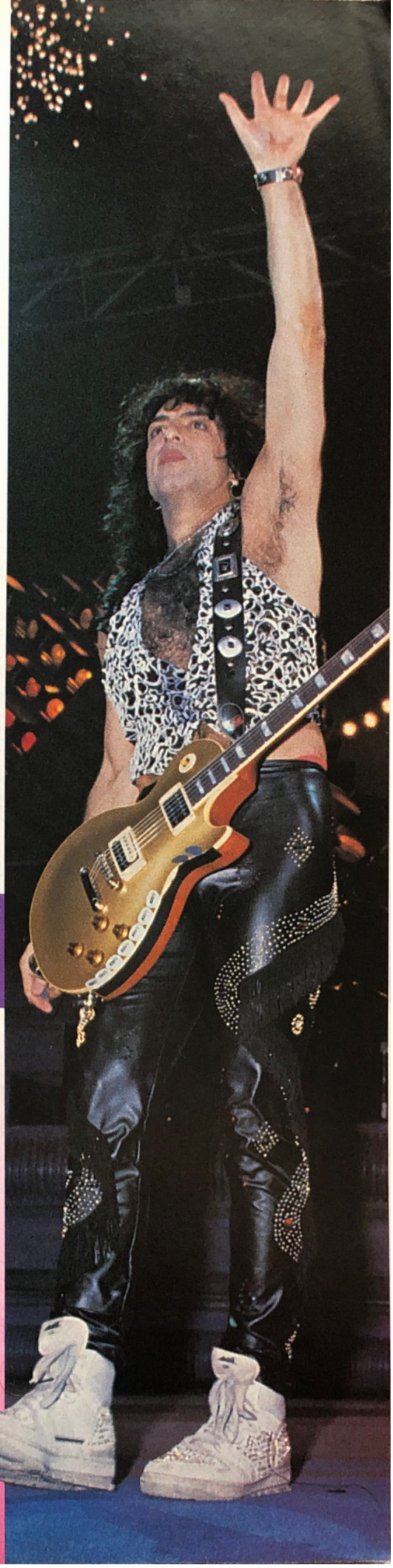
"There's no reason why you should buy 'Alive III' and hear me drop a guitar on the floor just because it's real!"
(Paul Stanley)

Give us names!

"No. No names."

How about the well-known fact that many an unworthy band has simply used the crowd noises recorded on Thin Lizzy's seminal 'Live And Dangerous' album by dropping in samples of the screaming audience at the end of each track?

"Everybody is entitled to do things their own way," Paul smiles. "But if bands put out 'real' live albums, even if they are brilliant, then they'd come out with a lot of mistakes on them. And when someone is going to listen to something over and over again, you're not gonna want to hear the mistakes. It's like,



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when you see a concert, you not only listen to it, you see it! So you don't hear all the imperfections. If you're going to listen to the album time and time again, those mistakes are gonna get grating, like chalk on the blackboard! So, if there's a bad mistake, we fix it."

You cheated, then?

"You know, there's no reason why you should buy 'Alive III' and hear me drop a guitar on the floor just because it's real! Big deal!! You don't want that! So, can one gig be perfect? No. Are there a few terrible mistakes when we play live? Yes. If there's a terrible mistake, it should be fixed and we're the first to say it was fixed."

Did you ever think about sticking out a warts 'n' all, 'real' live album?

"No! Not at all, because for five or 10 years or whatever, someone would have to hear that. It doesn't stand up well. When someone says, 'oh, this band has mistakes on their album, why don't you?', I believe the album with the mistakes on it won't sell."

"Absolutely. Sure, if there was a mistake, it was fixed. So if someone were to say, 'oh no, 'Kiss Alive III' isn't 'real', but 'Kiss Alive I' is natural', they'd be wrong. 'Kiss Alive I' is not natural. 'Kiss Alive I' is the same! There's a lot of heart in it and a lot of honesty but if there was something that was very annoying, it was fixed, and

uncomfortable with playing old Kiss numbers, written before his time with the band, he was actually dead set on having them on the new album.

"It's ridiculous!" he laughs. "What's wrong with having songs from the past? If we think of the band now, there are these two members that weren't there in the beginning, okay. We still think that the band plays now with a lot of fire and sincerity, and we get off on playing. I wanted my version of 'Deuce' to be on 'Alive III', and sure enough, Gene agreed."

'Alive III' is really a definitive overview of the Kiss legacy isn't it?

"The interesting thing is that as there are 15 years between the second and third live albums, it was really a way of giving an overview of the history of the band."

Okay, Paul, being frank here, do you think that the old numbers are the most popular because the Kiss songs from the first chapter of your career are the best you ever wrote?

"I think our songs are important

MAKING KISSTORY

Is everything down to sales with you Paul?

"I think our albums are bound to sell because we have a certain amount of fans and if all these fans don't buy the album it's because there's something wrong with it. It's more an act of respect when you fix something. What is dishonest is to point out the false integrity of something, or to take away the soul of it, or to fake it. But I don't think there's anything wrong with fixing something and saying it's better. I think you'd see very quickly that even the hard core fans would decide that it's not what they really wanna hear."

Did you have the same outlook with 'Alive' and 'Alive II'?

"'Alive III' tells the whole story and ignoring the early part of our career would be ignoring a part of our lives."
(Paul Stanley)

that hasn't changed."

Gene Simmons decides to join in the conversation at this point by musing that, "I know some people actually think we recorded it in a studio, but they should see the *video*..."

The usually interview shy Bruce Kulick explains that far from being

because they are parts of our history," reckons Paul. "The difference is that 'Alive III' tells the whole story and ignoring the early part of our career would be ignoring a part of our lives. 'Alive III' comes out 20 years after the first album. I think it's very important that we cover all the territories."

"I think mostly the best songs are the old ones," admits Gene with a surprising degree of honesty and candour. "A lot of the records in the middle weren't my favourite songs. I don't like 'Dynasty', although it worked very well in Europe, I hate Disco!

What about Disco-Metal?

"I don't like 'Crazy Nights'..."

The band have apparently already

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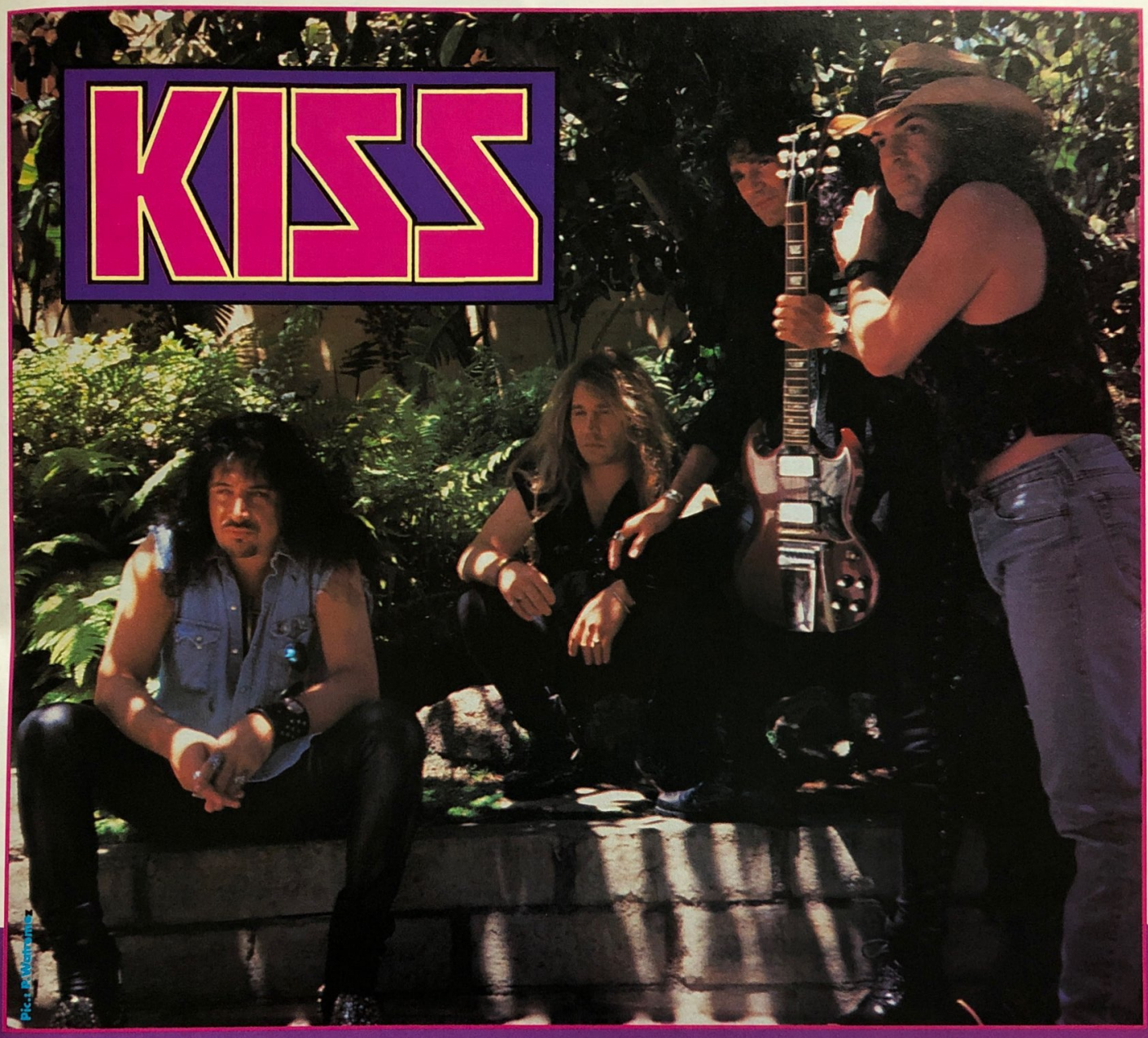

written at least one new song for their next studio album, and are also busy on other projects. "It's very exciting, one song is called 'Seduction Of The Innocent'. And we're editing a long-form video, 90 minutes long, that's coming out in August and is called 'Kiss Konfidential'. It'll feature shots on tour, live shows, plus videos in make-up, interviews, sessions, plus a lot of girls! Plus we're working on another secret record that we can't talk about! It's gonna come out in January or February. I promise you all that we're not retiring! In the next year we're going to put out two, or maybe three albums and also a big book called 'Kisstory'."

So get saving, Kiss fans! On another front, is it true that Eric Carr's family intend to have him posthumously added to the Hollywood Boulevard 'Hall Of Fame', with Kiss.

"Yeah," sighs Kulick. "The 'ceremony' will take place next week. All I can say is that everybody was really affected when he passed away."

"'The Hall Of Fame' isn't for people who have died," adds Paul. "They don't do that for them. Maybe one day they'll put plaques on the wall. We wouldn't be what we are if Eric had not have contributed what he did, but we go forward remembering Eric at all times. But it's not realistic to include him in a way that is inappropriate. It's awkward."

I don't like 'Dynasty', although it worked very well in Europe, I hate Disco!
(Gene Simmons)

And the future?

"There's a new Kiss record that will come out within six months," he promises, on a more cheerful note. "We also have a big secret project, but I'll tell you about it next time... "

Whatever it is, it's bound to change Kisstory!

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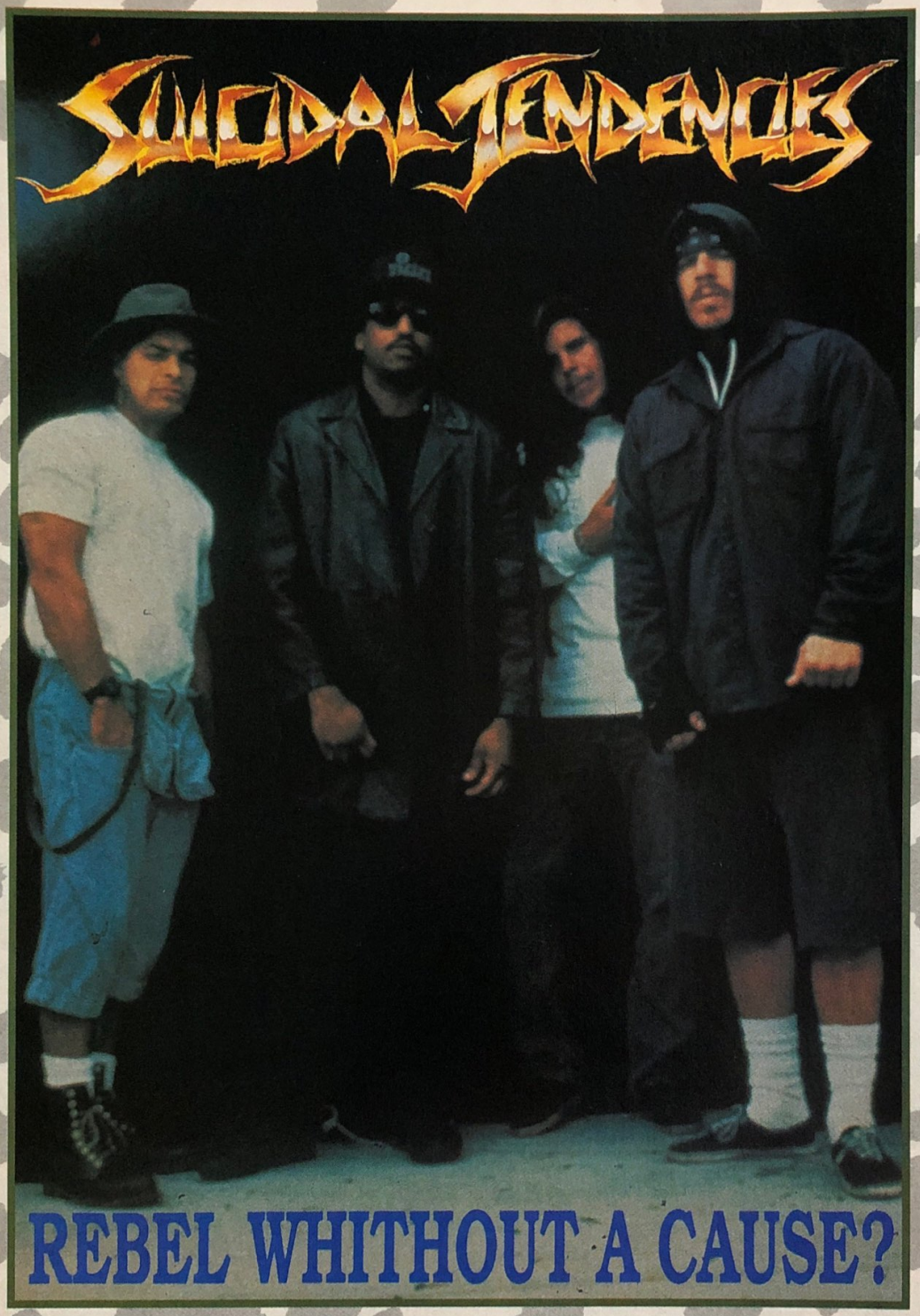

REBEL WHITHOUT A CAUSE?

Suicidal Tendencies. My God, is it really *six years* since they started? Six years playing music that's gone from straight down- the-line Hard-core, through the realms of Thrash Metal and out the other end, to arrive at a hybrid of both Thrash-style riffing, Hard-core attitude and funky rhythms.
10 years ago, Suicidal were playing clubs around Venice, until they got banned. Today, sees them undertaking the mind-boggling job of playing to sold-out stadiums around the world, together with Metallica and other such luminaries.
"We'd thought about it before, what it would be like to play in such big stadiums," Mike Muir, frontman of this beast admits. " But now, we don't really notice it. It is far more important that, as the first band of the evening, we naturally had the hardest time of it. Particularly as hardly anybody in the audience actually knows who this band is that's standing there on stage."
That's right, because Alice In Chains were supposed to be part of this tour. But they couldn't make it. Or was it 'weren't allowed to make it'? Or didn't want to? No matter, the fact is they jumped ship and Suicidal Tendencies leapt on. But let's forget that, there are far more important things to talk about. Like the fact that Suicidal are soon to release the oldest new release in history. A new release of their first album to be precise. No, not a re-release, but a newly recorded and remixed album of all the original numbers.
Titled 'Still Cyco', it's not just a mere copy, for every single song has been newly recorded with a change of character and pace.
"We recorded the songs the way we play them live. Of course, this changed them compared to the original recordings, and we mustn't forget that the songs today are played by a completely different line-up. After all, I'm the only survivor from those days.
"When this tour was due to start, we didn't have a new album out, so we decided to bring out the re-recordings of the first album, because we still play songs from that time, and many people don't even know the album that they're on. Our first two records appeared on a small independent label, and so they are only known to die-hard fans and collectors. In Europe, our first album didn't appear until 1987 and, in fact, it was the second which was only published before the first."
In the years since 1987, Mike Muir has landed himself the respectable reputation of a singing professional rebel and made the bandanna his trademark. Significantly, the latest album was called 'The Art Of Rebellion'. With a strongly cultivated image and a fine bit of promotion, it certainly did the job of raking the dosh in. However, there was one small cock-up, and a matter of MTV and zero screen play.
"During the presidential election in the USA, MTV started a campaign called 'Rock The Vote'. Artists were supposed to urge their audiences to go to the ballot box and vote for good old Liberal, Uncle Clinton. It wasn't said literally, but the message was clear, and it fitted so well in the thoroughly liberal and progressive picture MTV likes to draw of itself.
"Anyway, I agreed to

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contribute my share to this. But my statement didn't fit into the concept, since I pleaded for not voting at all. Scandal! Sensation! My opinion wasn't *the* opinion, and liberal MTV wasn't liberal anymore, it was just MTV. My contribution has never been broadcast, and I have learned that liberal is what MTV thinks is liberal. Those who disagree have got to shut up."

It's true, the image that MTV broadcasts, one where everything's cool, where it's fine to just do your own thing, and that anything goes as long as you don't hurt yourself or others, is not actually the case. What did you expect from a corporate money-making machine?

"You can hardly tell the difference between a media institution, like MTV and any politician, business tycoon or other leaders you like. No matter what their programme looks like, in the end all they want is to get power and to keep it. Power over others and just for their own benefit.

"I don't believe anybody who tries to tell me he wants power just for unselfish means, just for public welfare. At best, public welfare and the claim to power by a single power or an institution correspond up to a point. One profits from the other. But, even in this case, limits are set. That's why I don't trust any politician, leader or saviour. All in all, they're all the same.

"For me, it was clear right from the beginning that that whole election was a farce. With our vote, we merely change one power maniac for another without changing anything essential."

So, what does Mike see as the right way to deal with things, if we were to do away with these power hungry heads of state?

"The most important thing is to get a grip on your own life, to be strong. Set yourself a goal and reach it. If you know you've got this power and rely on it, if you take charge of your own life without kicking downwards and knuckling to the ones above, then you don't need a leader or an idol, no Bush's or Clinton's. Unfortunately, most people lack this power. Or they don't confide in it and hold God and the world responsible for everything. Those are likely to run after any leader."

But you, yourself, as a Rock star in the public eye, have power. Maybe not the power that comes from running a country, but you're still in a position where you can have a great deal of influence over someone's beliefs. Don't you think you should stop before you become corrupted by gold and platinum sales, mass adulation and all the trimmings that come with being an idol?

"I don't think so. You've got to have the unconditional will to get popular, to get successful, mighty and rich. I've got none of it. I neither want to get rich or famous. I read an article lately in which someone said that the reason why Suicidal Tendencies would never become a supergroup is because of Mike Muir. I guess that's true. And, for me, it definitely was a compliment.

"Suicidal Tendencies never wanted to be a successful band. If we'd wanted to get rich and famous we'd have played chart- compatible mainstream bullshit. We don't play our music for anybody to like it, but *exclusively*, because we love it!"

Suicidal Tendencies. Yeah, it's a cool name. But here we have the actual reason behind it. Though Mike does not display views that are extremist, this is the music business, and it's not the cool world that it likes to make itself out to be. You've got to play your part in it and do as your told. In that respect, Suicidal are in for a rough ride. Pissing off MTV in the States is like... well, like pissing off the British press - you make no friends. Except, I expect, for the kids. What do we want?! Rebellion! When do we want it!?! Now!.

RESTLESS HEART

STEVE JAMES is the dastardly producer/ soundtrack engineer behind such serious classics as 'The Life Of Brian' and 'The Rutles' (!), as well as working on 'The Great Rock'n'Roll Swindle' and 'Jubilee'. Not only that, but he's produced music by The Screaming Jets and Thin Lizzy, to name but two. PIPPA LANG talks to a restless native of the studio world.

Credited with production sales of over five million albums throughout the UK and Europe, Steve James may not sound instantly familiar, but his list of credentials is staggering. Names such as the Sex Pistols, The Jam, Golden Earring, Thin Lizzy, Ginger Baker, The Rutles and Monty Python hang on his weighty production belt, constantly added to over a 17-year period.

As if this wasn't enough to keep him happy, Steve is the kind of permanently-dissatisfied producer who is constantly looking for new blood to get his teeth into. Son of legendary, droll comedian, the South African-born Sid James, and represented by John Reid's organisation (who manage Elton John), Steve has travelled far and wide, ear stuck firmly to the ground, in his infinite search for the band of his dreams.

"I've just come back from a five-year stint in LA. I came home when I discovered there just wasn't any music out there that moved me enough to work with. Music has to give me the horn before I'll want to know more, it's got to have *melody*.

"I did work on The Screaming Jets' new album, 'Tear Of Thought', in LA, but that was a continuing relationship. I produced their first album too, in Australia. They're such a great band, Dave Gleeson is a staggering frontman, a very bright boy. They're destined for great things."

Like Steve said, he has to be *moved* by an artist's music before he'll even consider working with them. He looks permanently euphoric, perhaps remembering some of the emotive music he's worked on in the past, but his eyes dart around constantly, even in conversation, as if afraid of missing something, somewhere. Down-to-earth, absorbing his surroundings as if it's his last chance, he is a born 'sonic sensor', if you like!

"I've got perfect hearing, but only because I strive to keep it that way. I don't think people realise how much damage head-phones, for example, can do. They sit there merrily listening to their favourite music, not realising that they're fucking up their hearing."

Which is why he uses special 'sound filters' whenever he wears head-phones, so that he doesn't damage his ears.

So there you go. A man not only with a vision and a restless soul, but a very clean pair of ears! If you see a long-haired bloke who looks a bit like Sid James kneeling down with his ear to the ground, then you know who it is!

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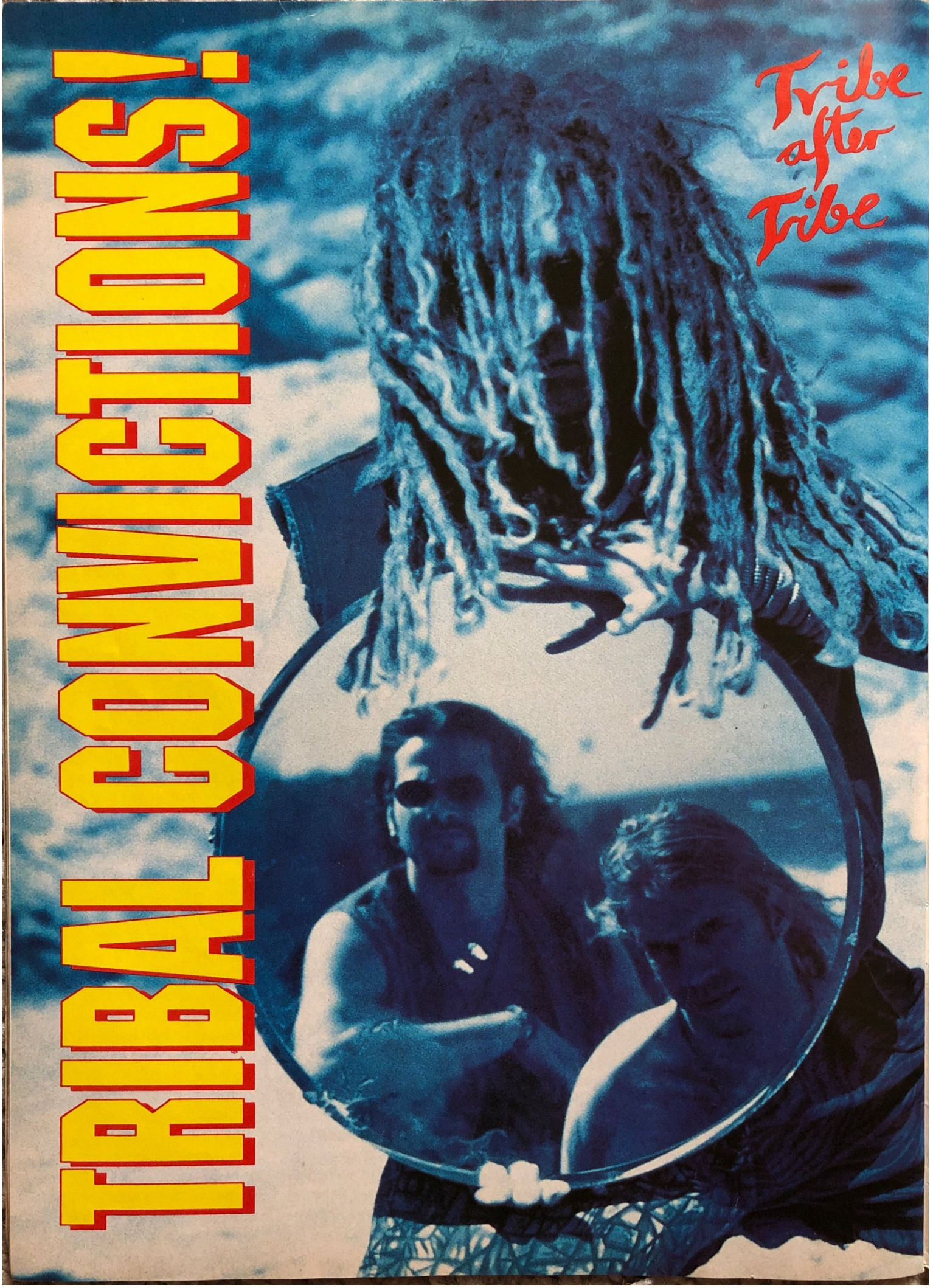

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Seven years ago, TRIBE AFTER TRIBE were lucky to escape South Africa with their lives after becoming involved in the fight against racism. Today, though, they reside in the even *more* life-threatening suburbs of Los Angeles! ANTHONY NOGUERA heeds the tribal drums!

The day the music died was a day that almost came to Robbie Rob seven years ago. Rob, the acid-fuelled pivot of South African born Tribe After Tribe, looks older than I'd expected, certainly more than his thirty-two years.

Today, he's dressed in a less-than-fetching red sweat top and matching hacked-off-at-the-knee track-suit pants. His ginger dreadlocks trail around his shoulders and down his back.

A softly-spoken native Afrikaner, Rob now abodes in Los Angeles, a place in which he can create Tribe After Tribe's expansive music for the soul without fear of death. *Death*? That's right, *death*. In Rob's home country, Tribe After Tribe's beautiful music, a melange of traditional African rhythms and Rock's driving force, is seen as a potent and dangerous political animal. In the hands of someone unafraid to stand up to the brutalities of a racist state, Tribe After Tribe's barrier-shattering mix of black and white is a means to break down the doors of segregation in the most natural way possible - through the power of music.

Although, in South Africa, the band are capable of playing to audiences of eighty thousand plus, in Europe and America Tribe After Tribe would have trouble pulling eight hundred! If there were any justice in the world, that situation would change the moment the stunning, emotional tour de force that is the new album, 'Love Under Will' (their second release outside of South Africa), becomes public knowledge. It's a shame that they're probably the best kept secret in the world right now. Tribe After Tribe don't ponce around just *talking* about music changing society for the better, they actually came close to death for it.

"I arrived at this gig and it was really huge, and I was in a really bad mood," Robbie recalls, over a beer at his record company's office, "and, usually, when I'm like that, I get on stage and start ranting. The people from the record company were telling me not to start anything and not to say anything inflammatory," he pauses, smiling, "so, at this particular gig, I started by saying 'this is the saddest song I know'. It was the national anthem. As soon as we started playing, streams of black people started leaving the stadium. It was because the fucking bastard police had called a curfew and the black people had to leave at a certain time and return to their townships."

Understandably enraged by this turn of events, Robbie couldn't believe that the audience, a mixed crowd some 120,000 strong, was peaceably complying with the security force's order. Also, possessing something of a big mouth when it comes to making a point, he couldn't keep quiet about it.

"I told them they should stand firm and then the police would have to arrest all 120,000 of us," he mourns. "It could have been a great moment in the history of blacks and whites. "But the boldest thing we have ever done so far was taking daisies to Soweto [the most violently troubled black township in South Africa!]. It could've been a great moment. I was really pissed off because this was meant to be a charity gig for Ethiopia! You know, what the fuck is that all about? I wouldn't have fucking played if I'd known what was going to happen, I don't give a shit about Ethiopia," he barks, "when half the people in my country - the richest country on earth - are dying! So I really went to town on the authorities and asked why these bastards could order so many people around!"

The gig quickly degenerated into a highly-charged and dangerous situation, with the band being forced to cut short their show.

A few weeks later, the political fall-out had finally made itself apparent. The band were beaten up in the street, their houses raided, and their record company became the butt-end of some seriously intimidating phone calls. It was the kind of frightening situation that made Ice T's run-in with the LAPD seem like a playground squabble.

It was then that Robbie decided things were very definitely taking a turn for the worse. It was decided, in consultation with Amnesty (whom Robbie had rung on the off-chance that he suddenly became one of the missing thousands in South Africa's roll-call of political kidnappings), to get the hell out of the country as soon as possible.

But, before that could happen and, while under semi-secret police observation, Robbie and his friends made one final attack on the bastions of the white supremacist scum. With a suicidal lack of self-preservation, they decided to gate-crash a meeting held by Terry La Blanche, the ultra right-wing, racist leader in the heart of Afrikaner territory. The seriousness of this belies the fact that he's here today, rather than rotting in some unnamed correction establishment in the bowels of South Africa.

"As soon as we started playing, streams of black people started leaving the stadium. It was because the fucking bastard police had called a curfew and the black people had to leave at a certain time and return to their townships."
ROBBIE ROB

Remember, this is a country where mysterious disappearances and ritual beatings are an everyday fact of life for anyone with the guts to stand up against the ingrained racism of the state. Unfortunately for him, Robbie Rob's enthusiasm for revolt and the reality of his own physical expediency comes sharply into focus.

"I saw him [Terry La Blanche] standing there making this speech, and I was so angry that these people could be talking about wiping out black people that I threw a spear and it went into his podium."

This was the final straw for those who had previously viewed Tribe After Tribe as a minor but persistent irritation and, in retribution, one of Robbie's closest friends was savagely beaten within a stroke of his life by plain-clothes police officers, probably the very same men who had been following Rob himself for the previous few months.

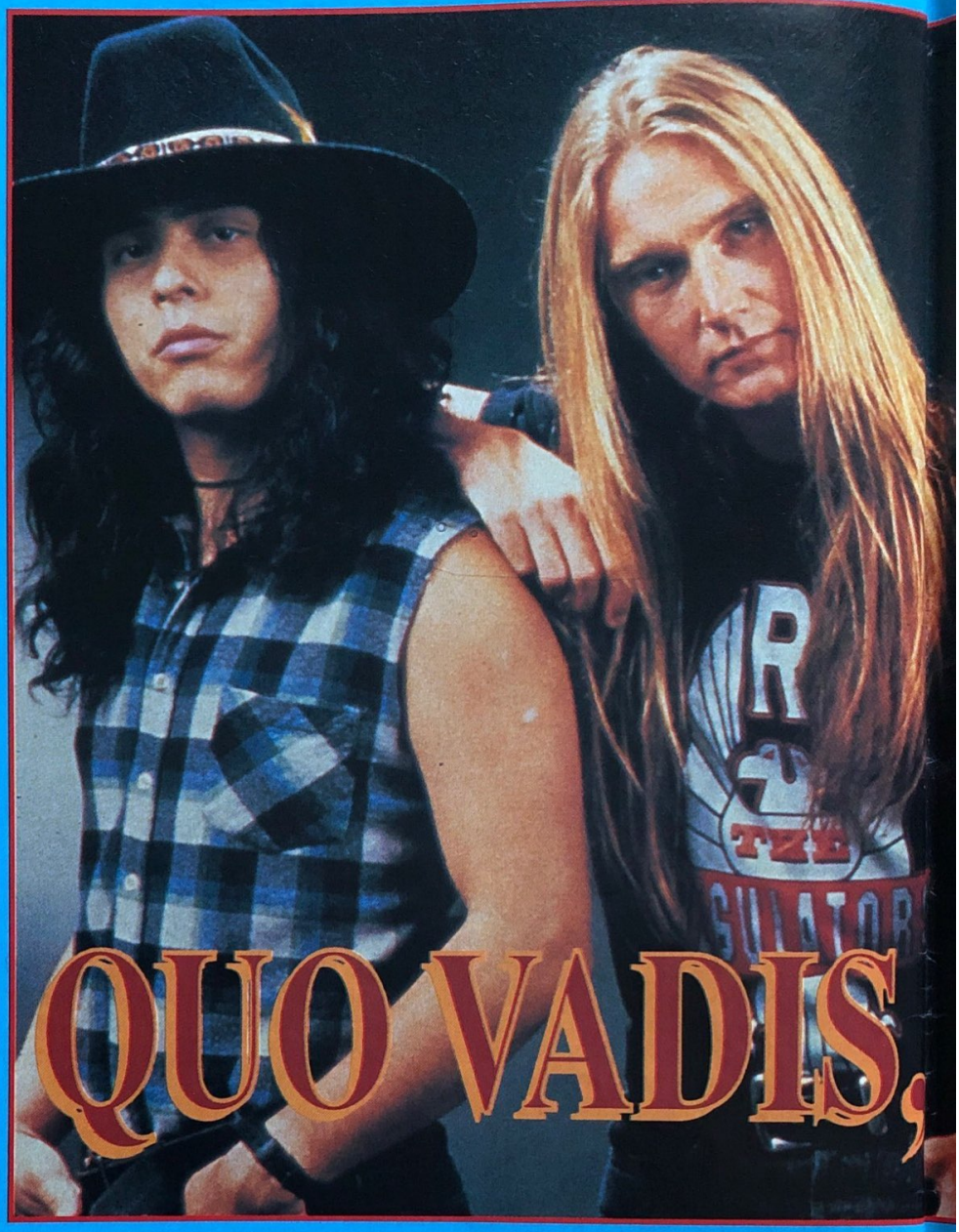
Now, in his situation, what would you do? Would you play the martyr and try to play the publicity card? Or would you run? Like he says, he's nobody's puppet, nobody's fall guy, nobody's excuse to get a headline. Robbie Rob believes in the freedom of all men, the equality of all men and the right to choose. He took the only sensible course of action. He skidaddled... to America, where, recently, Tribe After Tribe have finally begun to reap some of the critical plaudits of which they are so deserving. Pearl Jam's Jeff Ament has called them the best band of the past year, and the brightest hope.

"Well, we just do our thing, that's all," Robbie smiles. "The feeling has to be right, we can't just go out on a stage and play music for money. The feeling has to be right. It's like divine inspiration, I know exactly when the vibe is right."

Join the Tribe. ■

Scanned with CamScanner

It's been quite some time since THE BULLETBOYS have deigned to set foot on these shores. Where have they been? What have they been up to? TONY DILLON asks these questions and more, and is repeatedly assured by guitarist MICK SWEDA that the band is alive and well. Honest guv.



QUO VADIS,

There was a time when you couldn't switch on MTV without The Bulletboys' Marq Torien screaming out 'Smooth Up In Ya', or some other too-darn-catchy melody from their repertoire. But that was a few years back and, apart from the miniscule 'Freakshow' tour, not a peep has been heard in this part of the globe for a good two years. Obviously, the first question I have to ask the affable Mick Sweda, The Bulletboys' guitarist, is: where have you been?

"Really, the bottom-line is that it just takes too damn long to make a record. We enjoy the results because, from start to finish, they just keep getting better.

"Having a finished record is definitely one of the dividends but, on the other hand, Warner Brothers have other obligations, and sometimes we have to sit around and wait for them, even though that's not something we choose to do. That, mixed with the fact that we will only use the best possible songs means that it all takes a little while."

But now the album is here, with the rather unusual moniker of + ¡Za Za'. It's fairly straight-ahead good-time American Rock, as is only to be expected. Some might say, though, with Bon Jovi's album sales not doing as well as in the past, that this kind of music is becoming a little outdated.

"I've been hearing a lot of that lately, but it doesn't really bother me. There are a few bands in that genre that I would as soon see pass away and, if people think we're one of those, then that gives us more of a challenge. I don't really think we fall into that category, so no, I don't worry."

But would you adapt to fit the climate? Can we expect a Bulletboys Grunge album?

"No, definitely not! I think that would be cheating ourselves, personally. A fan wants to hear what you think. They don't want to hear what you think they want to hear. They want to know what we're about.

"I don't know, we didn't really have an audience in mind when we wrote this. Just anyone who likes good music, I guess. What's that word they always use? We're not big fans of the music business, so I can't remember that word they always use, but anyway, I hope they still like it!"

As is always the case with The Bulletboys, the question of the Van Halen influence/emulation has to come up. Listening to this album, though, I've certainly found a lot less of the 'David Lee Rothisms' than before.

"I tend to agree, but then I also agree with the people who said we never sounded like Van Halen from the start. We understand it, it's not like we're denying it, but it's not like it bothers us. There are worse bands to be compared with so, for us to finally come into our own, it's great. To hear all those people who said 'oh yeah, they sound like Van Halen', *now* saying, 'you guys have finally brought it home', that means a lot to us.

"Just because we're four guys from Oregon with a singer who's got blonde hair and screams and talks a lot, well that doesn't mean we're Van Halen, but we don't care if people say we *are*. It's really interesting, though, because there are people who suggested we change, who suggested we do other things, so that we don't sound so much like Van Halen, but that's pretty hard for us to do, because we're just doing what comes naturally.

"Ted [Templeman, long-time producer of both The Bulletboys and early Van Halen] doesn't really say much about it. To be honest, on our first record, he was very concerned about us sounding like The Doobie Brothers. He was doing my head in about one particular riff on that album on a track called 'Ode To Joe'. He would say 'Mick, that's The Doobie Brothers, man', and something else was like something off

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BULLETBOYS?

an Aerosmith record he'd done. I can't remember the last time he said, 'no man, that sounds like Van Halen'. Just about other projects."

All in all, this album has a lot more going for it than 'Freakshow', but then that album (their second) was plagued with all sorts of internal troubles.

"Well, yeah. They range from wasting ourselves with intoxicates to Marq blowing his voice out. But I don't think that's something that any other band hasn't gone through. In fact, I challenge anyone to find me a band who haven't gone through the voice thing. I think we'd probably have taken that much time anyway. I think that's all part of it. We definitely couldn't have made this record without the friction, that's for sure!"

The first single off the album is an interesting acoustic number that goes under the simple title of 'Mine', a track that I would never have attributed to The Bulletboys.

"That song really developed while we were on the road. We were winding down the 'Freakshow' tour. I was just tossing some chords around and I had some melodies. We played it at a soundcheck, just for fun, because we think it's more fun to play our own songs than something from the 'White' album!

"So we were just throwing some chords around, and I remember John Corabi, who's now with Mötley Crüe, saying 'hey man, what's that? You guys gonna play that song?'. So we knew we had something that at least stuck in people's ears.

"Much later, when we got back to Canada, we finally got to finish the song. I think I just threw it on a tape and gave it to Ted, and he said 'Woah! Where did *this* come from?', and it ended up on the record. It wasn't something that we'd initially considered."

Whether or not the band's fans have remained loyal to the invisible men remains to be seen, but the band can't wait to find out.

"We're definitely going to go on the road. I don't think we'll be doing that until July - the record doesn't come out until June 22nd - so now we're just sitting around waiting. We've got a couple of shows in Dallas lined up, then a big show with Great White. We're pretty much doing one-offs until the tour comes around.

"I definitely want to get over there [to Europe] with this tour, and cover all the places we missed. On the last tour, I don't think we did it as comprehensively as we would have liked but, at this point, it really all depends on how well the record does. Hopefully, and we're keeping our fingers crossed, we'll be over there as soon as possible."

We'll just have to wait and see.

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Paw THE SECOND GENERATION

Launching their careers headlong into the evil face of cynicism, PAW are resolute about the fact that they do *not* sound like Pearl Jam. Paw sound like *Paw*! JAMES SHERRY talks honestly, openly and directly to Paw mainmen, vocalist MARK HENNESSY and guitarist GRANT FINCH.

Kansas four-piece Paw are currently experiencing the joys of the European roads for the first time. And they're having a blast. Wouldn't *you* be, if you were touring Europe with Monster Magnet?!

"It's been excellent," laughs singer Mark Hennessy, doing nothing to shroud his obvious enthusiasm with a certain cool American 'couldn't-give-a-fuck-ness'! To say that touring with what I regard to be one of *the* coolest Rock bands around today is 'excellent' is akin to not getting excited about the new Smashing Pumpkins album. And Paw know it.

"This is our first time in Europe, we've got to see things we thought we'd never see, and people have been really cool to us," continues Mark. "Monster Magnet have been so good to us in terms of production. We've had full sound and lights, and their crew have been great. It's not as though we go backstage and they're worshipping the Devil and shooting up!"

"Actually, they shoot up every night!" interjects guitarist Grant Finch sarcastically. "They just can't stop man, we've told 'em that they'll kill themselves if they're not careful!"

Whilst Monster Magnet tend to build their image upon sheer depravity and evil, Paw mix a wicked, vicious sense of humour with a startling simplicity. Whilst, musically, they're a whole different kettle of confused influences (I've heard everything from Hüsker Dü and Pearl Jam as reference points, neither of which do them justice), lyrically Paw are like no-one else. Whilst others feel the need to dress up their stories and messages in deeply confused meanings and words, Paw write about the simple things in life, like girls and dogs!

"They're all pretty straightforward stories," explains Mark. - ;Our first single for A&M, 'Jessie', really is about losing my dog, nothing else."

So where is Jessie now?

"Well I don't know," sighs Mark. "Jessie's out there somewhere. I hope he's all right, because I really used to love that dog. That's what that song's about. You know, just the way I felt after I lost the dog. It was a good time to write a song like that. Look, I still have the dog tag."

And, sure enough, hung around Mark's neck is the very tag that used to hang from Jessie's collar. Paw sure are honest, and the proof hangs from Mark's neck. True stories mix beautifully with honest, down-to-earth and soulful music that, contrary to current popular belief, doesn't sound like fuckin' *Pearl Jam.*

"I certainly don't hear any Pearl Jam in our sound," spits Grant angrily. "All the slag writers just want to write us off as that, and it's like 'did you listen to our record? How much fuckin' crack did you smoke before you played it?'. I mean, it's ridiculous!

"We spent a long time making and leading up to this album and it's honest. You can't call it anything else. You may hate it, you may love it, but it's honest and it's from our hearts. It's full of stories about our lives. I don't hate Pearl Jam, but I don't love 'em either. I don't know, I just don't hear any of it."

He speaks the truth. Paw do not sound like Pearl Jam. If you want a band who sound like that, then listen to the Stone Temple Pilots. Believe me, there is nothing premeditated about Paw, whereas the Stone Temple Pilots are exactly the opposite - everything is premeditated, from the singer's stick-on pink wig to their totally uninspired, copy-cat Grunge Rock.

Paw's debut LP, 'Dragline', will hit the streets later this summer, and it doesn't sound like fuckin' Pearl Jam, all *right*?!

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Haunting The Chapel

Generally regarded as one of the UK's more *happening* Metal bands, Doom-rockers CATHEDRAL are back with a new LP stuffed to the brim with off-beat depression and crushing Rock. JAMES SHERRY roasts in the sun with chief doom-grunter LEE DORRIAN, and finds out that things are often not what they seem.

'Started back in '83, then Hard-core wasn't doing it for me. Started smoking pot, thought things sounded better slow, much slower, heavier, black magic's all I need to sink this poseur's soul...'
('Gimme Indie Rock' - Sebadoh)

There's something not quite right here. Something feels different, unreal and very, very unsettling. I'm sitting here with singer Lee Dorrian plus a very pissed member of The Obsessed and, not only is the sun blasting down with a skin-bubbling velocity, but we're sitting on the grass in Hyde Park, the birds are singing, children are playing football with their slightly greying, but still wistfully-young parents, and everything's nicer than bloody nice!

So, what's wrong? Well, I'm with gloomier-than-Sheffield-on-a- wet-afternoon Doom rockers Cathedral, the least sunny band in the entire world! It's almost as if the sun's come out deliberately, for the first time in bloody months, just to cast a bright and jolly vibe on everything, at exactly the wrong moment! BASTARD!! I can't sit in this paradise-like environment and interview *Cathedral*. I need to be taken down to the pits of hell for something like this. At least, that's what I thought...

"Sure, we can be stereotypical," admits Lee, "but, when we are, we're totally taking the piss. When a song like 'Midnight Mountain' opens with a line like 'Can you feel the groove?', we have to be taking the piss! People don't expect that, though, because the music is so brutal and serious. Apparently, we're not allowed to have a sense of humour but, believe me, we have!"

Regarded by some as England's last seriously good Metal band, Cathedral are back on track with a new LP, 'The Ethereal Mirror', on the ever-trusty Earache Records. And it *rocks*, believe me. In the same way that Cathedral's first LP, 'Forest Of Equilibrium', was a massive shock to those expecting Napalm Death II from Lee, 'The Ethereal Mirror' smashes the strict and painfully slow style set by its predecessor. It stops, thinks and heads off, full tilt, into a style that will have heads rollin'! There's no set of rules here, Cathedral have recorded exactly the record they wanted to, and that's the way the best music is always made. Bow to anyone else and you're *fucked*.

"I don't think we're trying to prove a point anymore," explains Lee. "All we wanted to do with our first album was make the slowest, heaviest, most aggressive record possible! It was a total reaction against a lot of the terrible Death Metal rubbish that was about at the time.

"Again, we didn't want to do what was expected of us. It would have been very easy to record another Doom record, so we *had* to do something a little different. The last thing we ever want to do is be predictable."

From straight Doom to left-field Psychedelia, 'The Ethereal Mirror' rugby-tackles a startling range of moods and styles, and waves two defiant fingers at those under the misguided impression that they set the rules of what is and what isn't 'cool'. It is second only to Monster Magnet's 'Superjudge' album in terms of totally 'out there' Space Rock.

"It's awesome that a band like Monster Magnet can be on a major label and do well! They're so obscure in what they do. It just goes to show that people are getting really tired of the obvious."

And now there's room within the mainstream for the unobvious, Cathedral being one of them.

"People actually seem to like this album and that's pretty scary. Everyone who's heard it is raving about it! We've got to do something to disillusion them even more, so we're doing a twenty-five minute progressive song that's going to fuck everyone's heads!"

"If this album is a commercial success, then I know we've done something very, very wrong."

When Ministry's Al Jourgensen spouted the above quote on the eve of 'Psalm 69''s release, he meant it. The only way around it is to keep moving, *pushing*, and set out to fuck up and destroy as many boundaries and walls stupid enough to be standing in the way. Cathedral have done this simply by taking the formalised and pre-created Rock/Metal sound and mixing it with a style, a vision and a vast amount of high-quality cannabis resin! Me? I'm in for the ride and off to my funny fags...

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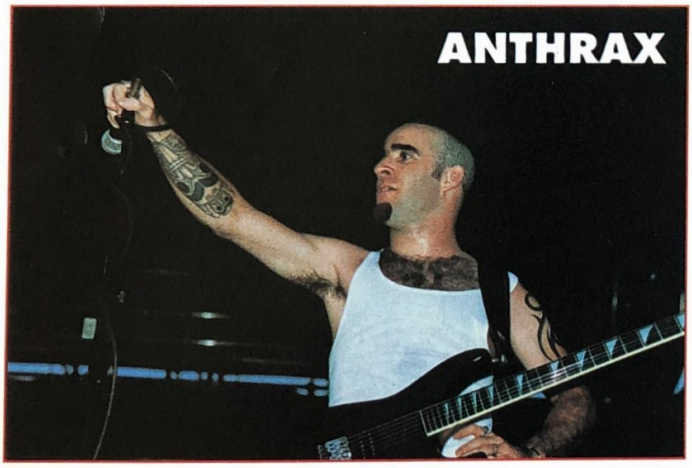
DYNAMO Open Air 1993

DYNAMO HUM!

"So, still in one piece?" asked the sun-tanned, relaxed colleague back at the office on Monday morning. I don't really know how, but yes, somehow we managed to survive the Dynamo festival in Holland...



ANTHRAX

MERCYFUL FATE

pics.: S.Roos

So there's no Donington this year eh? Well ha! Some of us had the luxury of making it to the Dynamo Festival. Two days of pure Metal frenzy! Then again, by the way most people were just sitting around enjoying the sun, you wouldn't believe it. The Dynamo is like a mellow Donington. With hash being legal in Holland, and beer being served in half-pint cups with more head than King Dong, it's no surprise that most people were well into lying about soaking up the sunshine and just generally chilling out. We arrived on the Friday just in time for that evening's celebrations, and I'm sorry to say that Eindhoven has a lot more to offer than any city in England you care to mention. The bars stay open till 3.00 in the morning and the clubs till 6.00. There's Heavy Metal screaming out of just about every bar, and this weekend saw metallers screaming out of *all* the bars.

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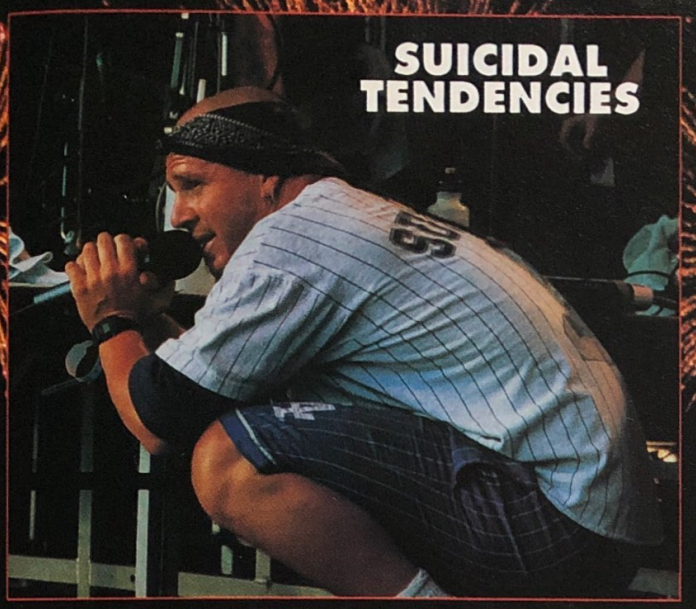
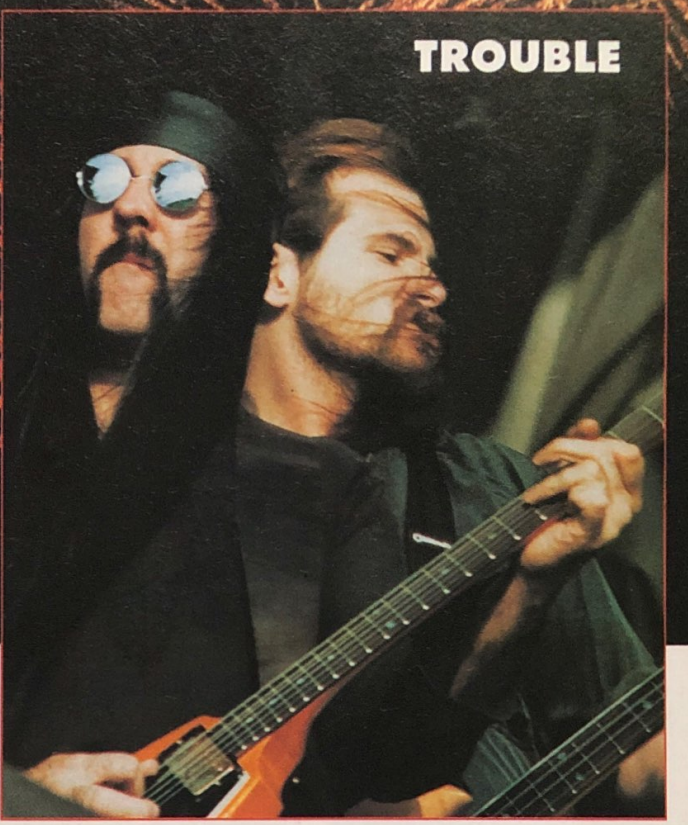




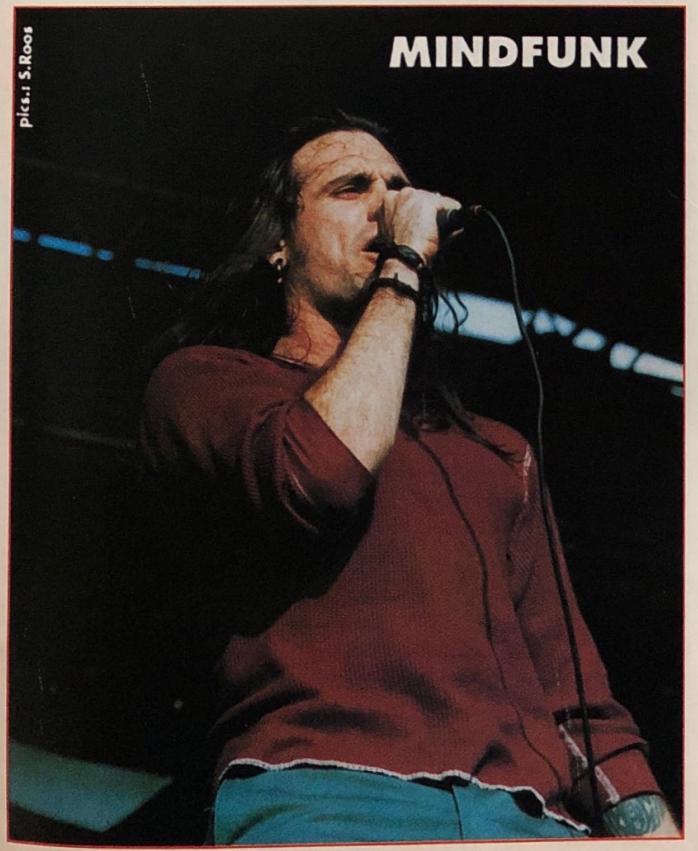
By the time Saturday arrived, everyone was in festive mood, the roads were littered with empty beer cans and empty tents, every conceivable Metal t-shirt you could think of was being worn by someone here (I mean *everyone*), but the best sight of all was the *'taches*. Just imagine the typical European moustache, you know the ones, they're always sported by the 'hot studs' in porn movies. Real funky. Add a 'tache to a beer-gutted, denim-wearing metaller, and you can only be in one place - *Europe*.

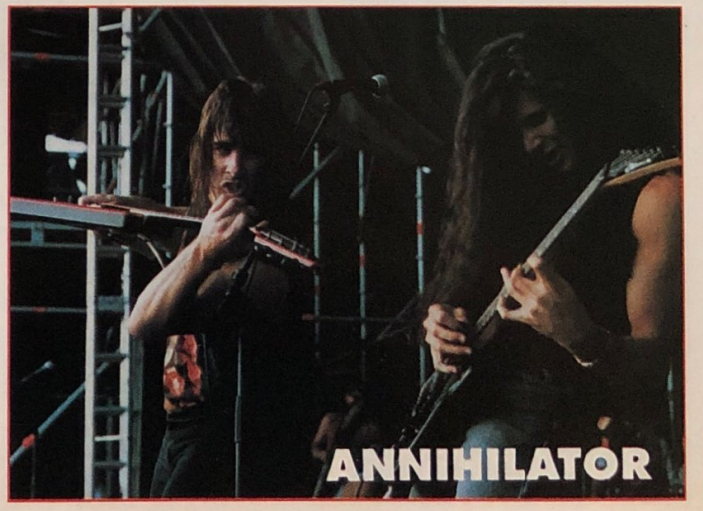
Metal, of the denim-and-leather type, is still as popular as buggery here, to such an extent that I felt out of place with baggy joggers and t-shirt and, with a line-up that involved MONSTER MAGNET, Z, MERCYFUL FATE, ANNIHILATOR, ANTHRAX, GOREFEST, TROUBLE and more who shall be mentioned later, no-one was going to be disappointed.

Wandering around the site, I came to the conclusion that there's little else to do but hang out and watch the gliders that are constantly flying overhead. There are a few stalls selling t- shirts and other assorted goods, but most of them were either food or beer stalls. The backstage area was pretty much the same: a couple of tents with beer and food and much pissing about.

Nick Holmes of Paradise Lost was busy boozing and umpiring a competition between Master's Gary Speckman and Alex Krull of Atrocity to see who ended up with the most t-shirts. Last reports were Paradise Lost - 14, Atrocity - 5, Master - 0.

Biohazard arrived in style on top of their bus, tits out and shades on, FEAR FACTORY were walking around in a euphoric daze after playing to about a thousand screaming fans, and NUDESWIRL's Shane Green was just meandering about without a care in the world. Kreator's Mille was there, travelling with Biohazard, whilst Ventor was out the front hanging out with some friends. Barney from





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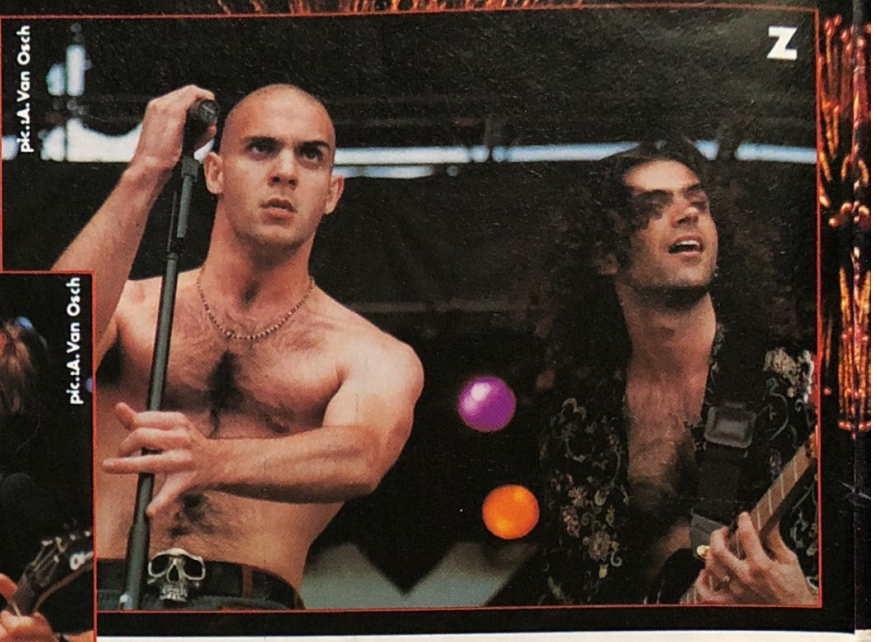
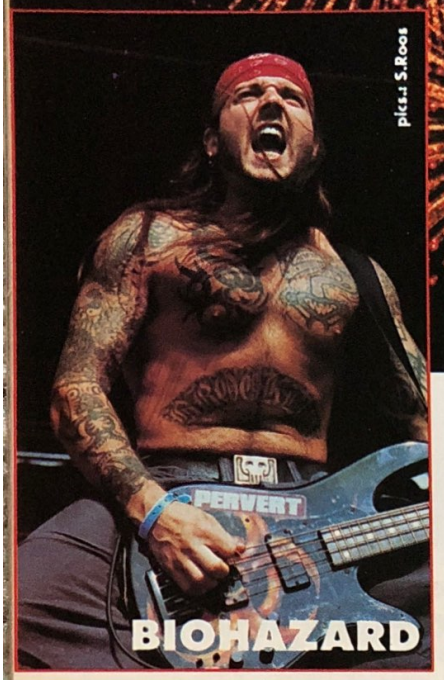
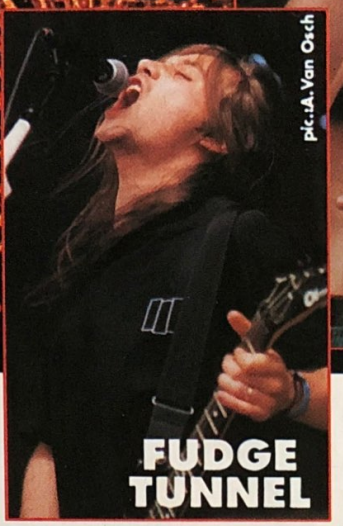
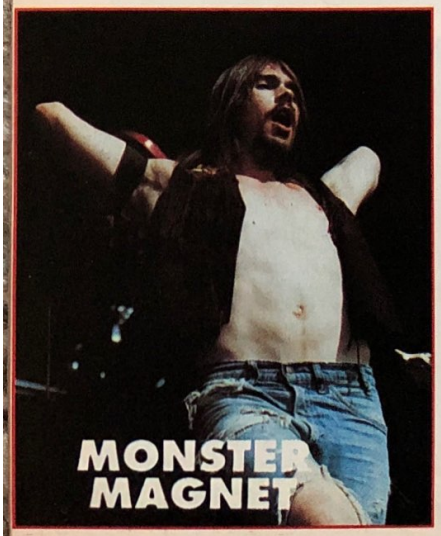
DYNAMO Open Air 1993

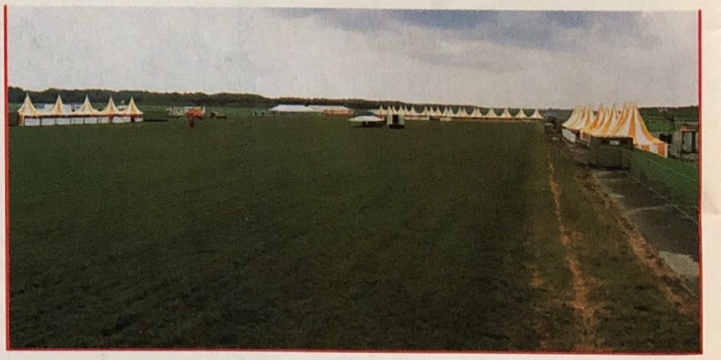








Napalm Death was there too, working for a mag would you believe, decked out in full journo kit, note-pad and definitely looking the part.
BIOHAZARD really started the ball rolling, although Monster Magnet were pretty spiffing earlier in the day. Indeed, Dave Wyndorf apparently injured himself quite badly, hurling himself about the stage like there was no tomorrow!
But, back to Biohazard, who arrived on stage with full Brooklyn posse, enticing the crowd into a frenzy, their blend of Hard-core, Metal and Rap coming across perfectly in the scorching heat. This time, they preferred not to be so angry and, instead, displayed a less serious side to their performance not witnessed in the sweaty confines of a club.
But it wasn't until MINDFUNK hit the stage that the festival really began to buzz. Halfway through a storming set, the air was suddenly filled with cardboard beer trays, making excellent make-shift frisbees. There were a lot of kids there, some as young as 10 and all sporting Metal t-shirts. The best one I saw was a small 12-year- old doing a marvellous impression of the world's hardest man, arms by his side, Danzig style, and a smooth hairless face surrounded by clean ear-length hair and shiny glasses. Scared me shitless.
By the time SUICIDAL TENDENCIES were on, the pit was packed to the brim, and every song was treated to the sight of three or four thousand maniacs slamming like there was no tomorrow.
Anthrax were storming, John Bush's vocals sitting perfectly within the band's fabtastic style of thrashing. By now, everyone had more than enough booze in them, and Anthrax finished off the day's festivities in true style, although I'll have to give 'em a bit of stick for not doing 'Madhouse', the bastards.
Quote of the day had to go to FREAK OF NATURE's Mike Tramp for that classic-of-classic onstage quotes, 'Are you ready to rock!?!', and Biohazard's Evan Seinfield gets Rock star award for the spectacular dive during both Biohazard's and Anthrax's shows.
Sunday, on the other hand, was a different kettle of fish. The first thing these eyes saw of any memorable significance a young maiden squatting in front of me, bearing it all and splashing the ground with a... well, you can guess! Just after this eye-opener, I had cause for more alarm, what with some young chap creating the biggest piss puddle this side of the North Sea. It must have been about seven metres long and one metre wide!
If today's bill was being put on in England, I seriously doubt that anyone would turn up. Not that it was a shit one, but there were no really big name bands who could have pulled in a festival-sized crowd. Just goes to show how tastes differ wherever you go.



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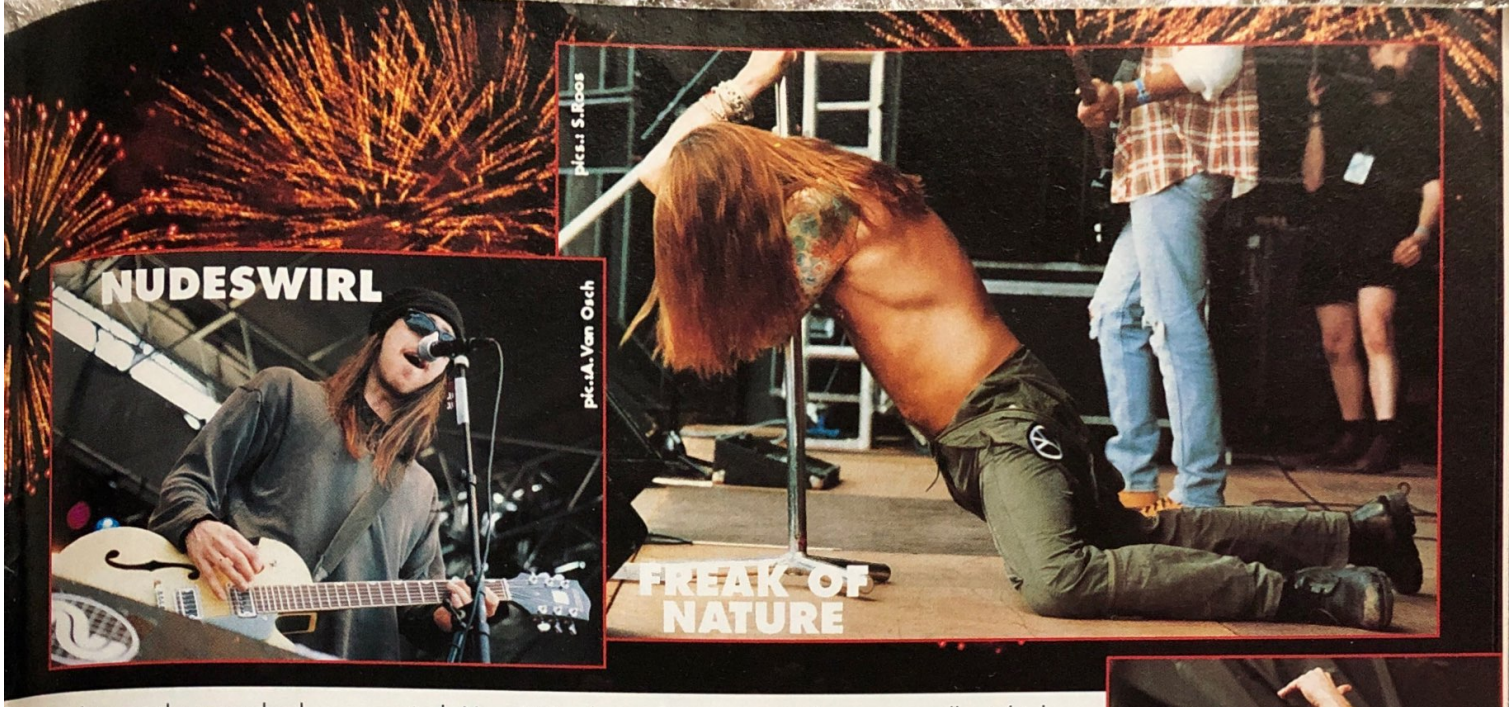


Backstage, the pace had changed. Saturday saw photographers, journalists, press officers, managers and various band members frantically rushing around meeting the right people, trying to get interviews with bands, hassling for passes and generally trying to get over the shock of working on a Saturday at one of Europe's biggest festivals, when they'd have much rather been there as punters getting pissed. On Sunday, there was an air of relaxed calm, most of the work had been done and all there was left to do was watch bands and hang out.

Trouble's hippy guitarist, Bruce Franklin, looked dead cool in leather strides, black t-shirt, black shades and black bandanna wrapped round a head of straight black hair. A true Rock star! Mid-afternoon saw the arrival of Anathema's John and Darren, who seemed to be a strangely hazy state of mind. Hmm! Members of Mercyful Fate and Annihilator were also buzzing around, doing interviews, but really there wasn't much in the way of Rock personalities today.

Out front, the mood was pretty much the same as Saturday. The field was in dire need of a clean-up, crushed plastic glasses and empty burger boxes reigned supreme but, surprisingly, there was zero fire damage. What a bunch of well- behaved people!

Weirdest band of the day award went to KONG, the four-piece instrumental group. You just didn't know what to look at when there was no-one actually speaking, let alone *singing*!

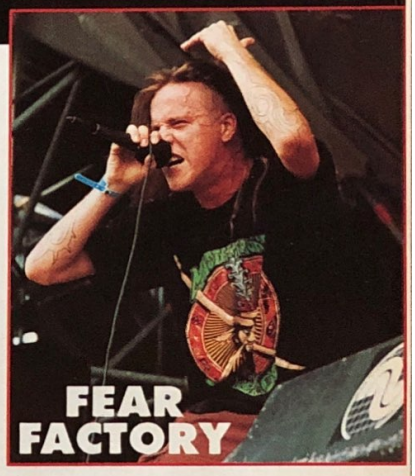
FUDGE TUNNEL and Gorefest belted out some seriously heavy sets, and it was good to see some of the noisier bands getting a look in. From Gorefest onwards, the pit grew bigger and bigger. Annihilator went down a storm but, personally, I think they're a pile of shit, so I won't say any more.

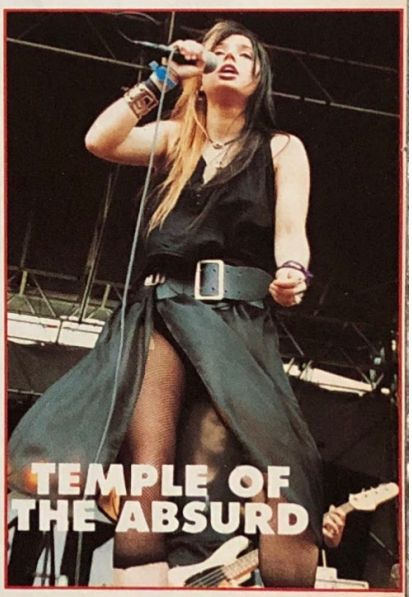
Trouble, on the other hand, were *classic*. By the time they were on, the beers were seriously flowing, and the very nature of their Sabbath-like doom was impossible to resist. Headbanging frenzy!

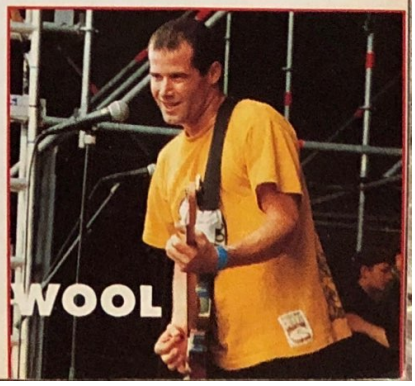
Mercyful Fate could be considered a somewhat strange headline act but, given the fact that Holland was the first place to catch on to them *and* the amount of King Diamond and Mercyful Fate t-shirts on display, it was obvious that they were the right one. Besides, seeing King Diamond decked out in make-up, with his bone-cross microphone, backed by the classic Metal riffs of Mercyful Fate, whilst standing in a field in the middle of the night surrounded by thousands of screaming fans was a good laugh.

All in all, the Dynamo is a worthy festival. It's cheap, relaxed, has something for everyone and is at just the right time for the festival season. Donington could learn a lot from it, i.e. much more bands for a lot less cash.

NEIL ALDIS







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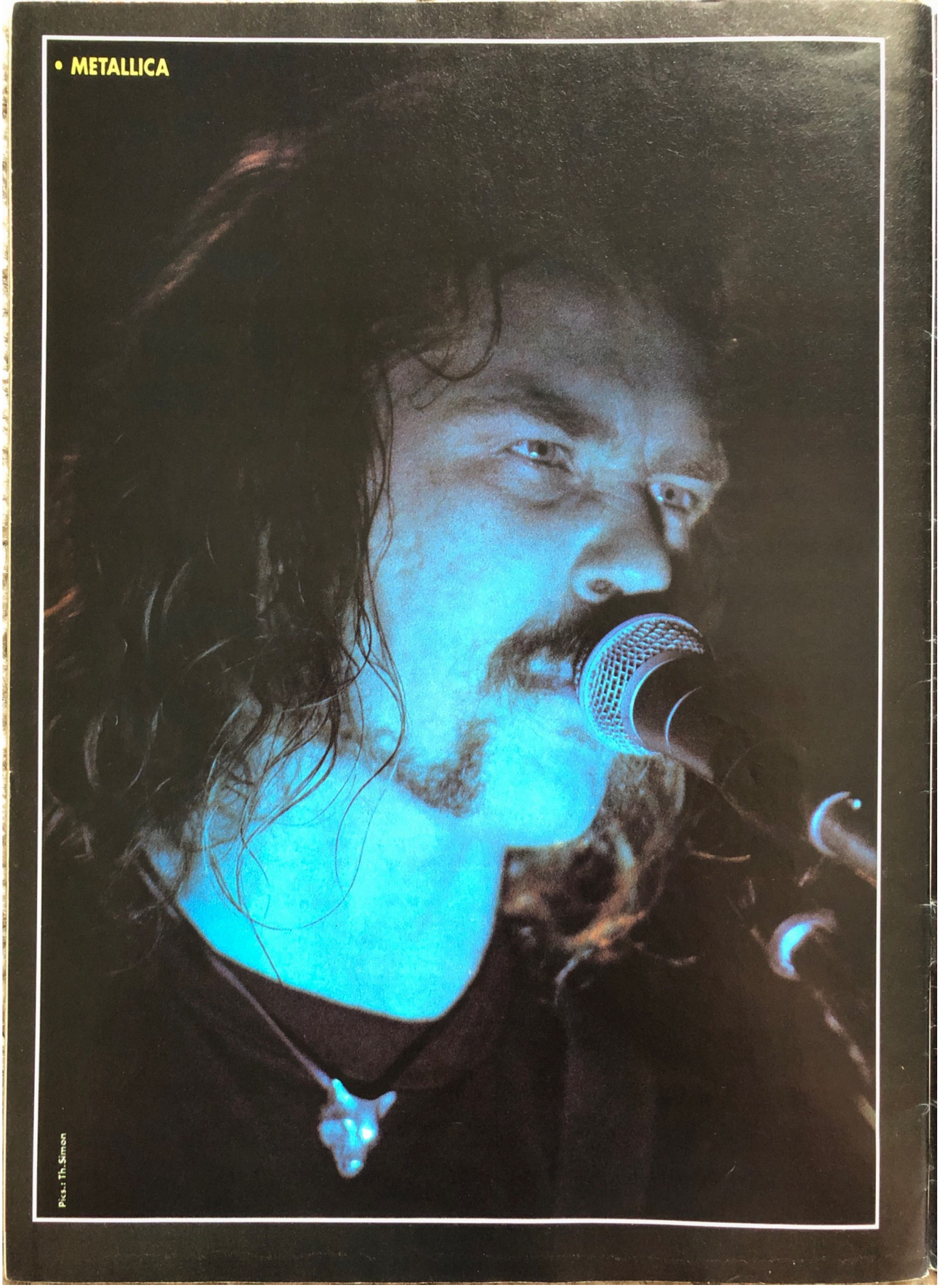

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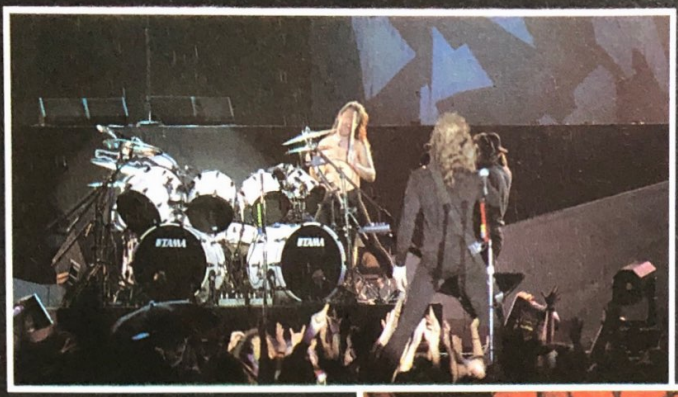
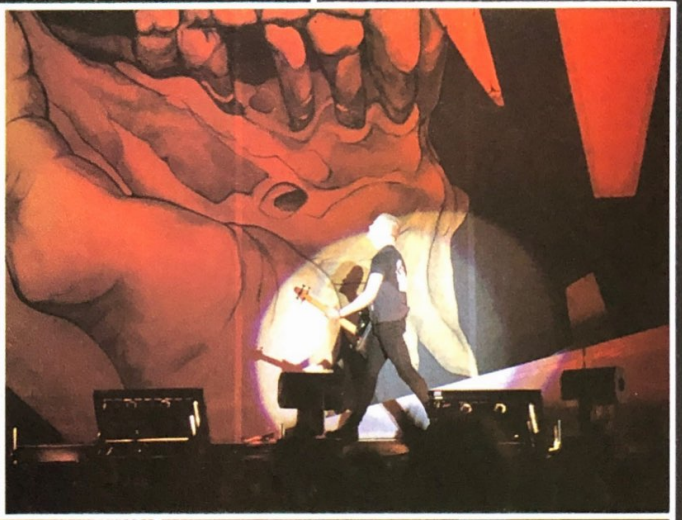
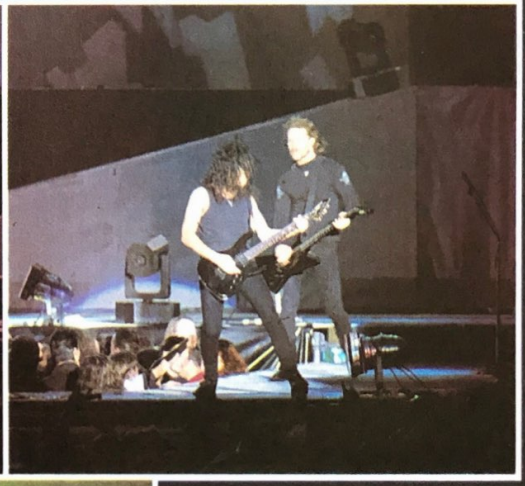
METALLICA

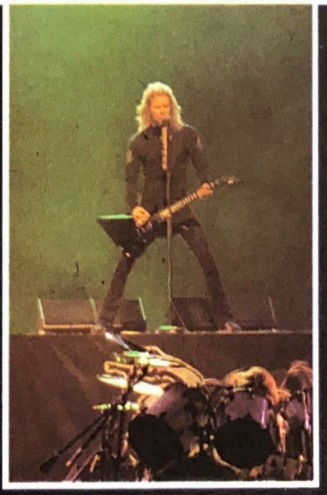
Milton Keynes Bowl



"You fuckers ready for some old shit?"
The deafening cries of sixty thousand people assuring him that, yes indeed, it is very much okay by them become the opening bars of a newly resurrected 'The Thing That Should Not Be'. The sound thunder-crunches out of the PA, taking the crowd at ground level with a sickening thud! Just one of the many surprises in a two and three quarter hour show that steadfastly confirmed Metallica's wholly deserved reputation as the finest band of their kind in the world. I'd say 'finest Heavy Metal band' in the world except that these days Metallica have outstripped all such comparisons to the point where they all appear derisory. Metallica play Metallica music. Pure and simple. Coming on just before sunset, the band wound into a death defying 'Creeping Death' that wrong footed everyone who'd assumed that they'd open with 'Enter Sandman', and from that point on dodged all possible criticism. The ferocity with which James Hetfield tears into 'Disposable Heroes' has me involuntarily drawing sharp breath as the black clad furball whips his head back and forth, all the while ripping out that merciless speedo riff with surgical precision. Sleeker and more professional they may be, but this is at bare bones the same band that played the Marquee more than seven years ago. The hunger is still there, the power intact, and the humour omni-present; and that's incredible for a band five albums into their career. So is the fact that they refuse to let the early albums die by maintaining old faves from 'Kill 'Em All' like 'Seek And Destroy', still a mainstay of the set in 1993!
From the second 'The Good, The Bad And The Ugly' drifts out of the PA to the closing seconds of The Anti-Nowhere League's 'So What' few bands have such an immutable bond with their audience as this; Metallica know exactly what their fans want, and they give it to them with little fuss and bags of gusto. The week before at the same venue Guns 'N' Roses dragged an audience through a water-logged damp squib of a set full of cliche, role playing and going through the motions. Today, Metallica were the best band anywhere in the world. Whether or not it sounds like bullshit or not is irrelevant, but I honestly believe Metallica have had more of a social impact than *any* band in the last ten years. I don't believe that the Gunners mean half as much to people as Metallica do. As the new Metallica t-shirt aptly explains, 'Birth, School, Metallica, Death'. Hilariously, it's that simple. Today was just Metallica, the music, and the kids. Even the famed Snake-Pit is hardly a prop: just a hole in the stage where the completely barmy can feel like part of the band. Yes, I was there, and yes, I *did* feel like part of the band. It's a head rush like nothing you've ever imagined being crammed in there with sixty Metalli-fux going completely mental! Absolutely bloody frightening, and totally exhilarating! 'Sanitarium', 'Master Of Puppets', a haunting excert from 'Orion' and a breakneck 'Battery', all confirmed my faith in this most enduring of bands *and* confirmed by Jason Newstead's incredible facial expressions that he is some songs short of a full tracklisting. 'Of Wolf And Man', 'Nothing Else Matters' and an astounding 'Sad But True' saw the audience in unified applause. 'For Whom The Bell Tolls' meanwhile, stomped around the bowl in concrete lined boots and 'Enter Sandman' turned up as surprise encore number one. Not one dull moment amongst them, even the solos were bearable this evening, and Jason Newstead's impassioned speech bore out just how much this band care about their fans. It may've been corny, but it made me proud. You're my first, my last, my everything, was a phrase that sprung strangely to mind this evening. Music won't be the same without them for the next three years.







Anthony Noguera

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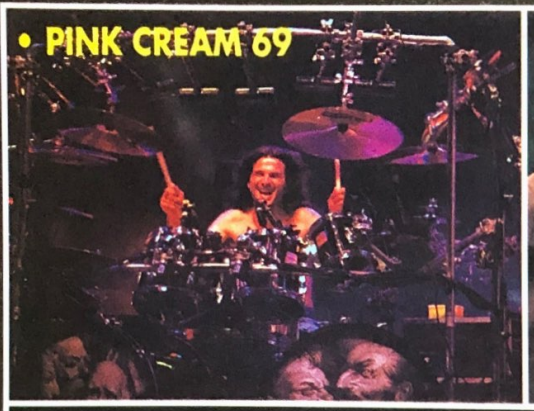
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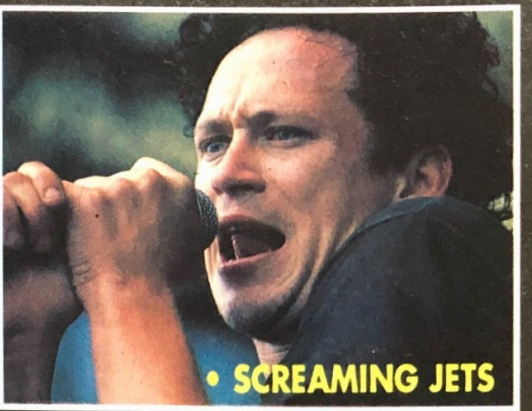
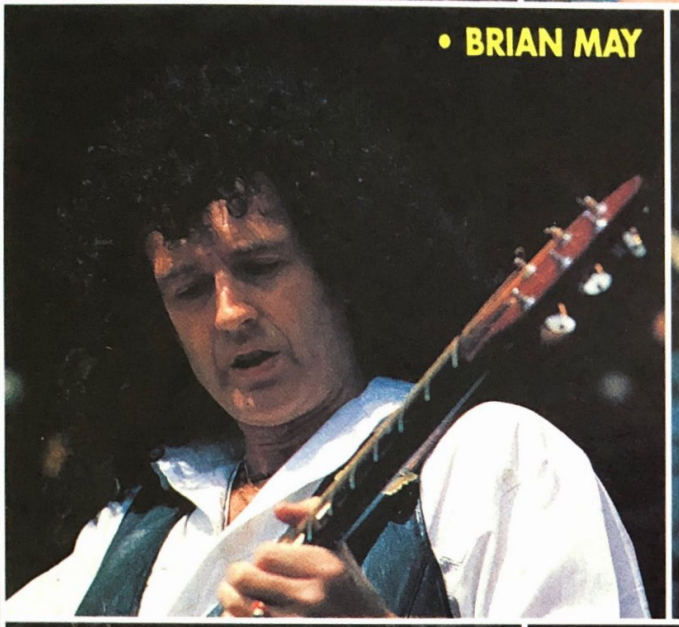
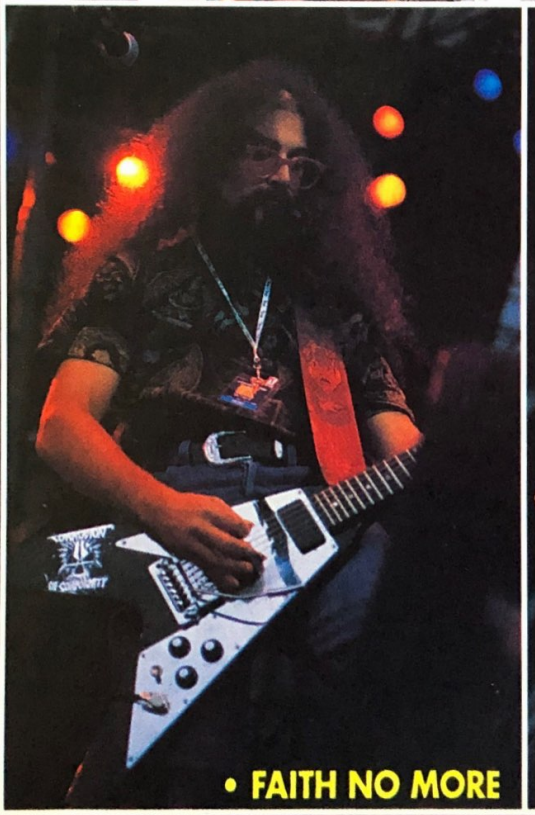

• SCREAMING JETS


• BRIAN MAY

• ROBERT PLANT


• FAITH NO MORE

• DANZIG

THE NURBURG-RING FESTIVAL

It's 6.00 in the morning... Some *schweinehund* (that's 'pig-dog' to you uneducated lot!) has taken it upon himself to give The Nürburgring and the surrounding valleys of happy rocking campers their early morning wake-up call. 'Fat Bottomed Girls' leaps rudely out of the stonkingly massive speaker system that has been set up for this weekend's 'Rock Am Ring' open-air festival, and my ears spring angrily out of their peaceful slumber. It's too bloody early for such treacherously loud and tasteless behaviour.

With a tired sigh of 'tres bloody amusant', I retreat back into the incredibly deep and comfortable duvet in my hotel room (the hotel just happens to be conveniently situated at the back of the festival site), fart and send myself back into the coma from which I have been so rudely awakened.

Four-and-a-half hours later, showered and refreshed, I hear The Screaming Jets take to the stage to officially launch Day Two of this two-day festival. Unfortunately, due to circumstances beyond my control, I am standing on my hotel room balcony as vocalist Dave Gleeson asks the question, "shall we dance?", and the band (with new drummer, Steve Holland) steam into 'C'mon' from their debut album, 'All For One'. Remarkably, from where I'm standing, it sounds bloody great, as does the rest of their set, made up of songs from both their albums.

Gleeson tells the enthusiastic but, as I learn later, rather small gathering (but, for God's sake, it's only 10.45am and, within hours, it will swell to an estimated 60,000), "I wish someone would nuke Seattle. There's something very, very, very cool about falling asleep standing up and vomiting over yourself...".

I take this to be the start of one of his 'anti-heroin' raps, but I think his sarcasm may be a little lost on foreign ears. I also think Dave should take time to sit down and work out a set

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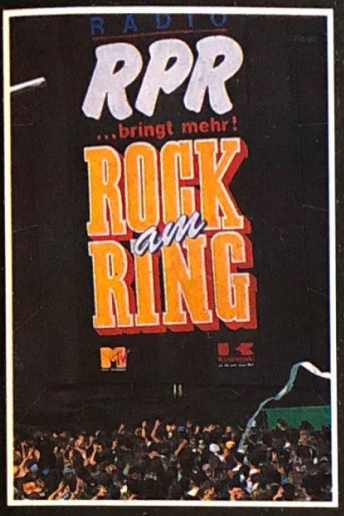
LIVE



speech on this subject, because I know that, quite often in the past, he has offended many by letting his tongue say the wrong things about something he obviously feels so strongly about, having lost a close friend to the devilishly hideous and selfish dragon powder.

The Jets finish triumphantly with AC/DC's 'Ain't No Fun (Waiting 'Round To Be A Millionaire'), and the party has begun! For first band of the day, the Jets have gone down incredibly well, and will probably be remembered forever in The Guinness Book Of Records for taking the longest time to come back on stage for an encore - but more about that later!

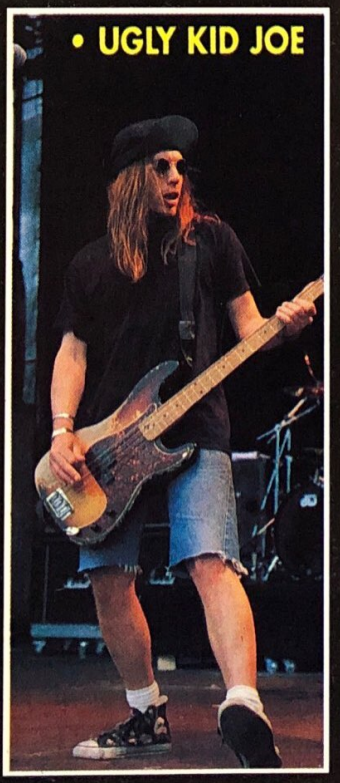
Second band of the day aren't worth mentioning. Not only are An Emotional Fish not Metal by any stretch of the imagination, they are also not worth listening to. In fact, it seems to me that there's an obvious dip in volume for their set, so somebody evidently agrees with me! I slip back into my room and watch the MTV 'Guns N'Roses/Metallica' Special.

After about an hour-and-a-half of alternately pacing about my balcony, then slothing back into my room for a spot of MTV, things finally take a turn for the better. My ticket and passes have shown up, and I can take the three-minute walk to the stadium. Upon arriving, I actually notice that there is not just one stage, but *two* of the buggers. Very Reading Festival, as is the audience area, except that, unlike Reading, there's no chance of a mud bath, as the whole area has been concreted like Donington. But this doesn't mean to say nobody can have a shower because, throughout Ugly Kid Joe's set, the weather decides to erupt into a bloody great pissing thunderstorm!

However, UKJ seem to relish these absurd weather conditions, and play their whole set making full use of the added light show and sound effects provided by Mother Nature, i.e. massive lightning bolts and earth-shattering thundercracks! Ugly Kid Joe have gone down a storm (I can't believe I just wrote that!). Word backstage is that 'The Dark Lord', Glenn Danzig, who is due to play later, has been casting his 'dirty black summer' spells on the weather!

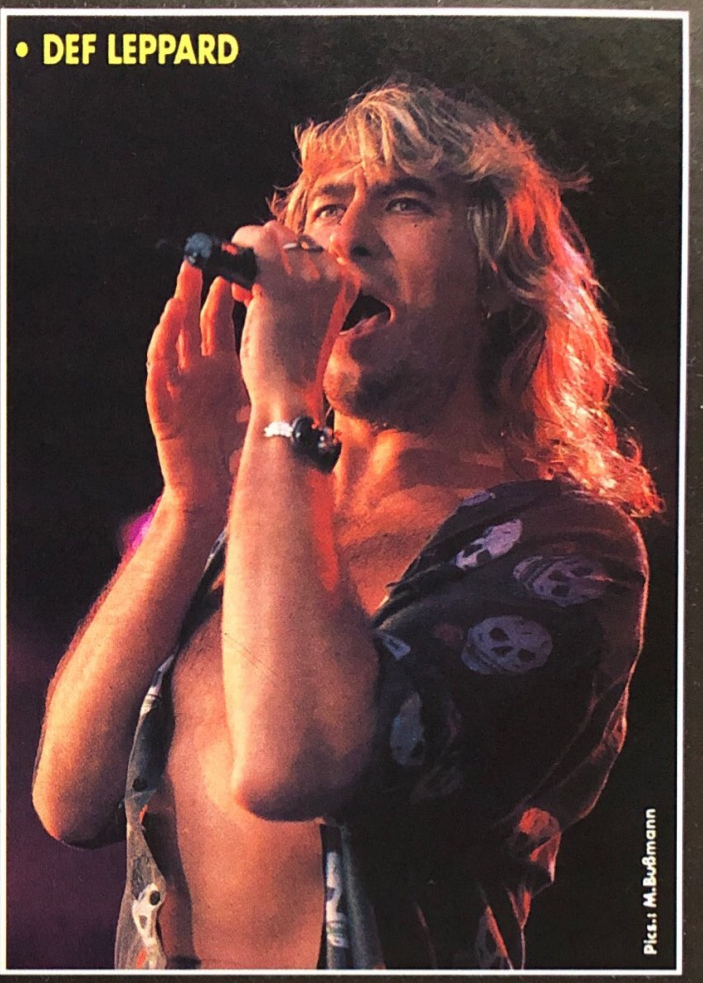
Fifth band of the day turn out to be Die Fantastichen 4 ('The Fantastic Four'!) but, as I have to go and interview the Black Crowes, I give them a miss. Oh dear, never mind, what a shame.

Interview over, and it's back out front to catch Danzig. He can do no wrong, except fuck up the running times by encoring with monstrous versions of 'Heart Of The Devil' and 'Dirty Black Summer', before triumphantly leaving the stage to make way for Heroes Del Silencio. This bunch of Spanish omelettes have, apparently, just signed a huge deal with a major record company, have a vocalist who looks like Diamond Head's Sean Harris and thinks he's Paul Rodgers, even though he can't sing, and boast a guitarist who looks like Brian Robertson but isn't fit to wipe his bum. I think they're a bunch of old toss, but the audience loves them.


• UGLY KID JOE

Next up are the Black Crowes, who whip the audience's collective arse into shape by kicking off with killer versions of 'Sting Me' and 'Twice As Hard'. It isn't long before they air a new song called 'Bitter Bitter You', which slows the pace down a little and gives the audience a chance to catch its breath. It also features Chris Robinson's truly impressive cow-bell playing! 'Thorn In My Pride' follows, and inspires a large quadrant of the audience to sit on each other's shoulders and then fall off - oh such fun! It all ends with a song that Chris assures us "tastes like pharmaceuticals" - 'Remedy', of course. Much to my dismay, that's it - no encore.

Robert Plant is a true Rock god, but he is looking old. His band are impressively tight and, in contrast, young, and play a varied selection of tracks from all his solo albums, as well as throwing in a few Zeppelin tracks for good measure. Rock out, cock out, need I say more? Need I say much about Def Leppard? They sounded like Def Leppard, you know what I mean!


• DEF LEPPARD

Pics.: M.Bußmann

And that's that. Out of the arena and back to the safety of my hotel balcony, I'm back where I started almost 12 hours ago.

Suddenly, is it deja vu? Am I dreaming? From my safe haven where I stand, assuming it's all over, I hear The Screaming Jets' Dave Gleeson announce "this is the biggest thing we've ever done in our lives!". *What?* I shake my head in disbelief. This is where I came in!

But it's all right, I'm not going off my head. It seems that the festival promoter has been so impressed by the Jets' performance earlier in the day that he wants to give them a chance to play to the full-capacity audience - *after* Def Leppard!! They do and, by performing so professionally in front of so many people, suggest that whoever organised the running order today is currently counting rocks in Siberia. Any of the other bands on the bill today would agree that The Screaming Jets stole the day - even from my balcony, bloody *twice*!

Krusher Joule

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GOING 4 GOLD!

With new single, 'From Despair To Where' recently gracing the charts, the brazenly unrepentant MANIC STREET PREACHERS are back with more voluble ways to win friends and influence people. ANTHONY NOGUERA talks to guitarist RICHEY JAMES about the life and loves of a Manic Street Preacher. Pix DENIS O'REGAN

MANIC STREET PREACHERS (l-r): James Dean Bradfield, Nicky Wine, Richey James,Sean More.

"We realised early on that we could be as hypocritical as the press because no journalist is as pious as God."

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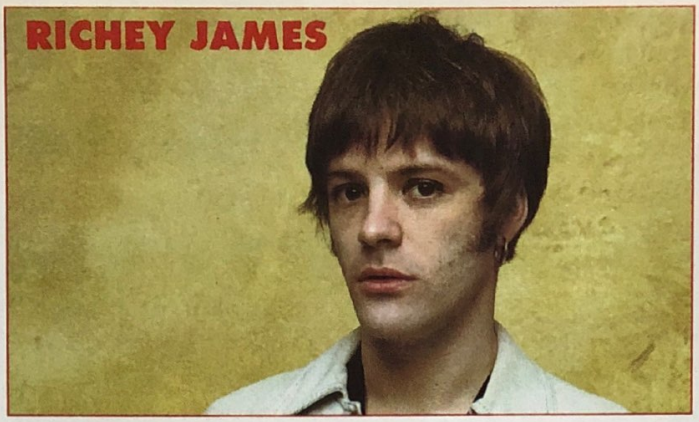
MANICS GENERATION TERRORISTS



"We *are* hypocrites. I think that most people under thirty are so fucking cynical it's unbelievable!"

They've made Rock music respectable again, taken Hard Rock into the upper echelons of the Top Forty and this week, to cap it all, Richey James, The Manics' chief lyricist and spokesman recently made an appearance in the legendary Judge Dredd lead 2000AD comic! Inked as 'Clarence', from 'The Crazy Sked Moaners', the indisputably cartoon Richey lasers '4 Real' into his forehead in a direct parallel of an incident a while ago when the real Richey took a razor blade to his arm to prove how serious the band are about their music. '4 Real' has since become the band's code de vivre.

I wasn't about to argue with Richey, sat opposite me in his luggage strewn London hotel room a few weeks back.

But after all the double talk, back tracking, pre-meditated sell- out scams, the whining and the frankly ludicrous sloganeering, that has grossly back lit this foursome's career to date, can anybody really believe in The Manics anymore?

"Yeah, I think so" Richey answers solemnly. "Even right from the start we've had people really passionately believe in us and we knew straight from the off that we'd probably make another record. That having been said, a lot of Japanese people really took all the 'one LP and then quit' business very seriously," he smiles. "They had us down as this 'Hari Kari Mishima' kind of character who believes in making your one moment of greatness and then, 'Suicide Central' here we come! But people in Britain understood us much better. We're not naive enough to believe that music can have kids rampaging through the streets. That's why Rage Against The Machine are so popular," he continues. "'Killing In The Name Of' doesn't say anything directly against anything. It's not like, 'Mr So And So, Fuck You I Won't Do What You Tell Me'. It's a very ambiguous statement, because you don't know why you're pissed off, or who at, you just know that you are. And everybody understands it."

It's all a little bit predictable for me I'm afraid. You know, middle class kids with nothing better to do than moan. The same accusation could be levelled at The Manics too, of course...

"I know," he laughs. "but the kids love it. White Rock, from The Smiths to us, is much more indirect than something like Ice-T, because with him you know straight away who he's pissed off at."

It's honest admissions like this that separate The Manics from Guns 'N' Roses and their ilk. They've been accused of just about every crime against humanity possible in the last eighteen months. From releasing a deeply flawed debut double album that they foolishly boasted would be the finest Rock album ever to wearing too much mascara, singer James sporting un-wise face furniture and finally, being too damn good for their own boots.

This isn't a day job for the Manics though. They show up Rock 'N' Roll for the shameless sham that it is, yet they still live out some of it's hard worn cliches to the full. Yet more contradictions...

Whatever, the new album, 'Gold Against The Soul', is wonderful. It's not going to alter the course of Rock 'N' Roll history, nor is it going appease those carnage hungry hacks looking for any excuse to maul the Manics over their roles, but it does house a song called 'La Tristessa Durera', which just about makes up for any amount of extra musical tomfoolery the band might be accused of.

'Gold Against The Soul' is better than 'Generation Terrorists' in all respects, from the frankly knockout playing of James and Richey (playing on a Manics record for the first time ever!), to the sparkling Rock lucidity of songs like 'From Despair To Where', and 'Roses In The Hospital'. Lyrically the band have toned down their infamous William Burroughs inspired sound bites in favour of a simpler, but no less meaningful set of song lyrics. 'Gold Against The Soul' sees the band playing seamlessly good Pop Metal with no rough edges. Typically, themes like alienation, boredom, and despair are given a rigorous outing, whilst musically, the band have never sounded so exciting. There are no weak links this time round.

"With the first album we hadn't been in a studio before and we tried to do everything too perfectly really," explains Richey of the more rounded sound this time. "We just kept playing the same thing over and over again until everything was clean and machine like. It was a good thing to do because everybody was expecting us to put out fifty-two songs, all lasting two minutes, recorded in thirty seconds in a fucking toilet! So it's good for us to do things like that."

How do you think the pundits will react to 'Gold Against The Soul'?

"'Doagy second album'? No, I think that everyone's second albums are difficult. To stay on top of things we needed to make a really good record, and I think we have done.

"There's always the fact that we might be seen as not very exciting anymore, yesterday's men. But you know, we've made a much better record and people can judge us on whatever terms they see fit because we're not that precious about it. If they want to judge us in the fact that we have made a second album when we said we wouldn't, or whatever, then that's okay."

Do you mind people reminding you of past follies?

"Yeah, we're fine about it. We realised early on that we could be as hypocritical as the press because no journalist is as pious as God. The reason that we said it was because we thought that after all those early gigs with no people at them, that we'd never get to play another London gig, let alone make a record. The only thing that kept us going was the thought that if we kept at it sometime somebody would like us and we'd make a fucking great record and the whole planet would buy it and then we could fuck off and no-one would hear from us again. I think that if we didn't have that level of self belief we would have just gone the way of every other provincial band; come to London and do one concert, it goes wrong, so you never hear from them again. We never entertained that thought for one minute, even when we had terrible times we knew we'd make a record that would sell millions of copies. The minute we got a record contract though we knew no band could sell a trillion copies or whatever. It's a physical impossibility. Michael Jackson is more than a singer, he's Coca Cola, a car, whatever, nothing. It's more than music was ever intended to be and we knew we'd never be like that. But at the same time we needed to believe we could be.

But we *are* hypocrites, I think that most people are. I think that most people under thirty are so fucking cynical it's unbelievable!" he snorts, making clear that he classes himself in the same bunch. The Manics are a band full of eccentricities and contradictions. They willingly extrapolate the foliage of Rock 'N' Roll's garbage and recycle it as the Guns 'N' Roses it's politically okay to like. For that at least, we can only be thankful. ■

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FINAL WORD

ERIC WAGNER OF TROUBLE ON THE DIFFERENCES BETWEEN TOURING IN EUROPE AND AMERICA

"We never got too many opportunities to come over here and play until recently. People always ask us why we haven't been over here, and that's a good question. We haven't been asked! We've been asked by the fans, but that's all. I don't know why, but nobody will pay for it. But we're here now, so let's just have a great time.

"Fans here like to watch and listen more than in the States. There they just want to go, get fucked up and bang their heads against the stage or whatever. One weird thing I remember was the first time we played Germany. We'd just finished a song, and the audience was like this [sits silently]. That was really weird to us, because usually when we play, it's like 'aaargh!', and they want to hear me bullshit a little bit with them, smoke a joint with them, whatever. Here, they don't want to hear me talk, they want to hear the music. That's how it really should be - music is, after all, supposed to be listened to.

"The actual touring is so different here too. Everything's different, the venues, the buses, even the hotel beds! Here, you've got these real narrow beds, while in the States you've got these huge king-size beds!

"The language barrier in some parts of Europe can be a problem too. It's OK in Holland or Germany, because I understand the languages. Last night we were in Belgium, and that was a huge culture shock, because we couldn't understand what they were saying!

"But the best things about touring are getting to see the different cultures and meeting different people. You learn a lot, and, though while you're doing it you might be saying 'this sucks', when you get home you think about it and you think 'man, I had a better time than I thought'! It makes you a little more worldly-wise. You've seen what people are like, you've eaten Shepherd's Pie, Hungarian Goulash and Schnitzel. It's a great experience.

"There are a couple of guys in this band who are stuck in their ways when it comes to food. Now me, I love to try different food. I'm in England, so I want to eat English food. What was funny was the first time I came over here, and I got in the bus and said to our driver 'I want to eat some English food'. He said 'there is no English food, there's McDonalds and there's Burger King'. When you're in New Orleans, you eat Cajun food, when you're in Boston, you eat sea food. When in Germany, you eat Schnitzel. When we were over in Germany, I saw a couple of guys queuing up at McDonalds. I said 'you're crazy! Next door to you is a German pub, where you are going to get a home-cooked meal like you have never tasted in your life, and you're sitting in line at McDonalds! You're an idiot!

"A lot of the time, you have people sat at home in their little house, and they only see what they want to see, and only believe what they believe because the TV is telling them. They need for everyone to pitch in and buy them a ticket, make them go and see some stuff. Everyone would be better off if they would just visit everybody and learn a bit about each other.

"But, remember, if you want to travel, don't take too much luggage. You always come home with more than you take!"

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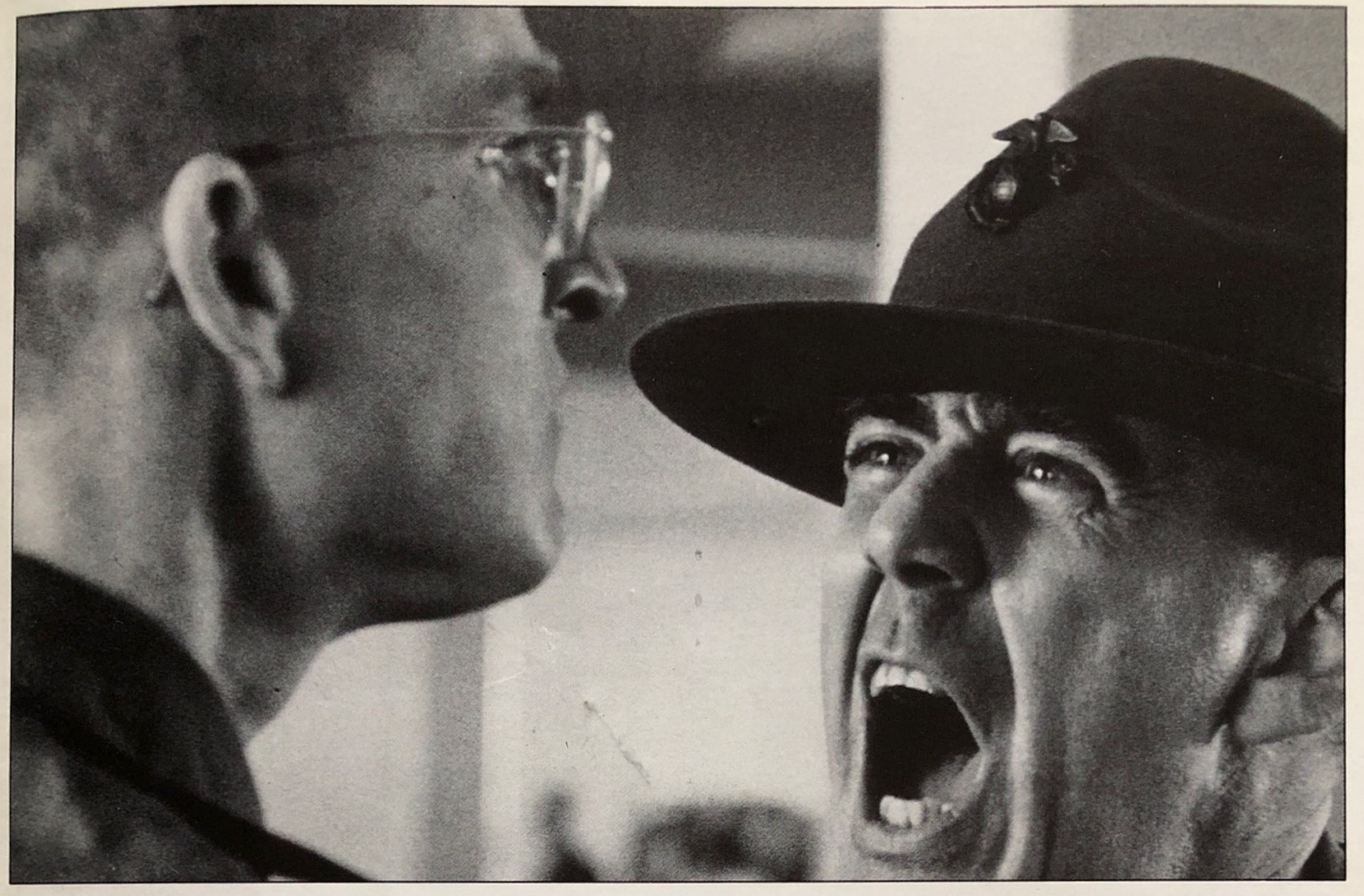

Don't you know what's in next month's Mighty Hammer? Goddamn! If I told you ladies once I told you a goddamn thousand times - ALWAYS buy Metal Hammer!! Get in the dirt and give me 50 for insolence boy!! Mine is the word of God you hear? And he says Metal Hammer's just fine by him, see? You got that boy? Good. So's anyways, next month is a good time to catch all the top names in Metal at the House Of Hammer. There's an interview with those re-re-re-formed monsters of Rock, Deep Purple. Metal Hammer talks to the famed Mark I line-up about who, where, why, when and just how much money was involved in the making of their new album, 'Battle Rages On'. There's an exclusive road report filed by those soldiers of Metal, Anthrax, sent from the frontlines of their South American tour, and then there's those hairy reprobates of British Metal, Wolfsbane, to contend with. Seems that the Dark Lord is planning a prison show! Metal Hammer will be there to bring you the Jailhouse Rock! Elsewhere, The Cult, fresh from their Guns N'Roses support have a new album on the way. They talk to Metal Hammer about their return to their musical roots, and Terrorvision, those rising U.K. Rockers, are trailed to far off European climes for a spot of foreign manoeuvres.

And finally, Therapy?, Alternative shock troops from the Green Isle, hit the European festival circuit with some of their SHORTSHARPSHOCK tactics! Metal Hammer will be broadcasting from the bunker at all times!

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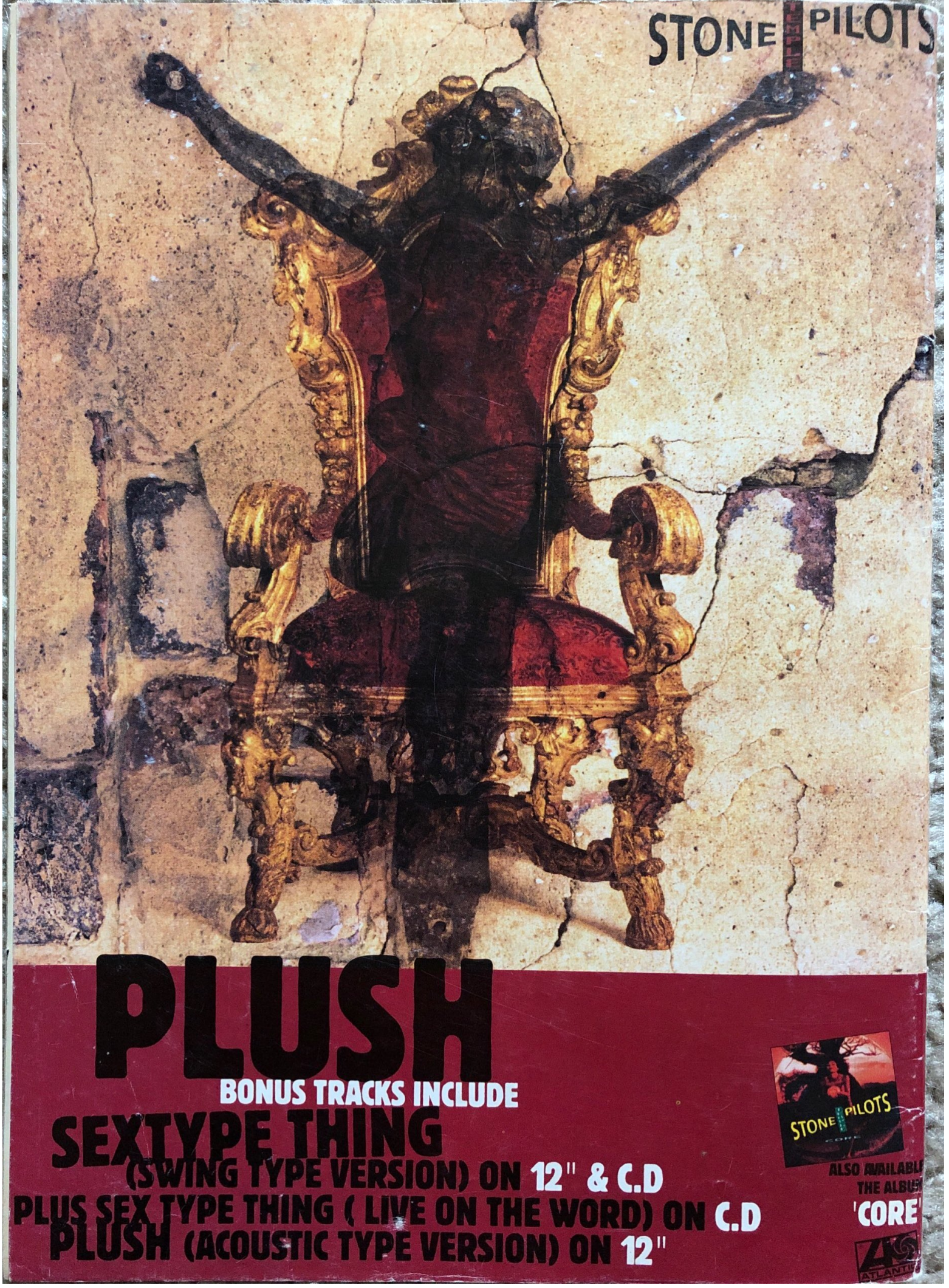

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